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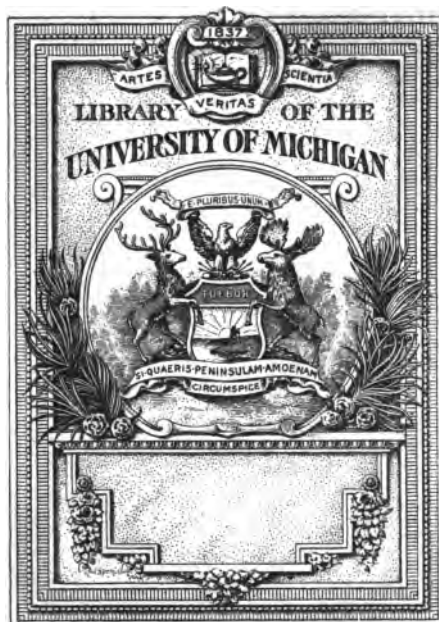
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THE
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NEW SERIES (VOLUME II)

"Surge igitur et fac et erit Dominus tecum"

VOLUME V

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THE
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VOLUME V

fresh help from persons whose co-operation was prized not merely from its own intrinsic value, but also as indicative of sympathetic appreciation in quarters where active good-will was a most valuable testimonial to our exertions. We may in particular be allowed to thank our friends of the University of Oxford, who have so handsomely cemented a friendship with us on the high ground of sympathy in our mutual pursuits.

So supported, we had every human probability of being able, if we chose, to continue the *Ecclesiologist* on the footing of the present volume. Whilst however as proprietors and editors of the *Ecclesiologist* we were fighting the battle of Ecclesiology with our pen, we were at the same time in connexion with the Cambridge Camden Society engaged in the practical pursuit of objects not merely similar, but absolutely identical. There resulted from this many inconveniences and difficulties, which we need not enumerate. It was felt that after all the *Ecclesiologist* did very fairly in fact, though not formally nor in a recognized way, represent the Society. The change was merely this:—that the Society was not responsible for it; and that the editors were consequently obliged continually to keep up a kind of legal fiction, and to act and speak always in two characters.

When therefore the Cambridge Camden Society at its anniversary meeting on May 12, by varying its name and revising its regulations, took up a somewhat different and a more secured position, it was made manifest both that the Society would continue to maintain the principles which it had always held in common with the *Ecclesiologist*; and also that the members generally of the Society reposed confidence in its executive, which had virtually never ceased (it must be remembered) to conduct also the periodical. It seemed then altogether expedient to formally re-unite the two; and the following resolution having been submitted to the meeting was carried unanimously:—

“The Proprietors of the *Ecclesiologist* having proposed to “restore the copyright of that periodical to the Society,—Resolved, “that this offer be accepted, and that the *Ecclesiologist* be in “future published by the Society under the editorship of the “Officers.”

In consequence, the July number will appear as the commencement of Volume VI. of the *Ecclesiologist*, published by the "Ecclesiological late the Cambridge Camden Society," under the editorship and responsibility of its Officers.

We believe that most of our readers will rejoice no less than ourselves at the termination of the anomalous state of separation between the Society and that which has always been, more than anything else, its organ. Henceforward we trust the two once more united may advance the study of Ecclesiology with enlarged influence and increased success.

It seems to remain only to say that the aid of all persons interested in the subject is earnestly requested, and will always be gladly received, by the editors.

JUNE 1, 1846.

THE
ECCLESIOLOGIST.

"Surge igitur et fac: et erit Dominus tecum."

No. VII.—JANUARY, 1846.

ADDRESS.

WE cannot, entering, as we are, upon the fifth year of our existence as a periodical, and the second of our independent position, refrain from addressing a few words to our readers.

We need not recapitulate our principles: they are by this time sufficiently well known, and are every day gaining ground in the public mind, and, what is of more consequence even than this to *us*, assuming ever more and more consistency and form in our own minds, while the horizon of our empire, the extent of matter to which we feel we can apply them, keeps ever widening.

We this year present our readers with a very tangible proof of this fact. On assuming a position of independence from the Cambridge Camden Society, we considerably enlarged our dimensions. In another year we find it necessary to increase them again, and increase them in a manner which must at the same time double our active means of doing service to Ecclesiology, by making our communications with our readers twice as frequent as formerly.

When first we were established, our principal aim was to be a channel of communication between the Cambridge Camden Society's Committee and its absent members, and we took but little pains, comparatively, to obtain general Ecclesiological information, none certainly as to what was doing out of England. We were, in short, a sort of newspaper, and our contents might be divided into leaders and notices. Now our position is rather that of a magazine. Our contents embrace essays and reviews, of (we may hope) a more than merely temporary nature; and we claim to be considered as offering a repository of *general* Ecclesiological intelligence. This change, as all such changes, has come on gradually: it was already visible in our former series; it is, however, only since our divorce that it has become fully developed. There is one feature, which our new series exhibits in contrast to our former one, which has we trust met with the approbation of our readers: that is, our endeavours to give our readers some insight into the progress of the Ecclesiological move-

ment on the continent. We do not hesitate to say that we consider this portion of our magazine by no means the least valuable one; not so much for the information itself that we have been able to communicate to our readers—(which is, we are well aware, very fragmentary and incomplete)—as for the motive which induced us thus to enlarge our scheme. The religious movement now agitating society is European, and ill will it prove for any country to attempt to isolate itself. We steer clear of any thing that has the remotest appearance of doctrinal controversy, and so we forbear dilating upon this point. Only we will remark that Church Restoration is a point, if any, in which different Communions may find a common interest.

We need hardly remark how thankful we have been, and shall of course continue to be, to any such of our friends as will help us with such information concerning Ecclesiological matters at home and abroad as they may be enabled to collect. Their assistance when judiciously given may considerably lighten our editorial labours. Only we must give them one caution, which, as it is general, will offend no one—that before they write they should measure their Ecclesiological knowledge; they may easily conceive how distressing it might be to us to have to decide between offending, by apparent neglect, some zealous well-wisher, whose perhaps laboured contributions we might feel it our duty to reject, or on the other hand to admit within our pages statements which we might fear were doubtful, or, which is the most likely danger, descriptions of new churches and well-meant restorations, where amelioration received the praise which only perfection was entitled to.

One more word about ourselves. If ever, during our professional labours, we should have misunderstood or misrepresented any one, we are truly sorry for it. We believe that the amount of mischief which misunderstanding has done, is perfectly incredible. People frequently disagree or fairly quarrel merely because they have different formularies to express the same sentiment, and therefore they imagine that they do not hold the same opinions. We live too in an age of progress, and it is very possible that we may not have given others credit for advancement, while in very truth they have for some time been running parallel with us. We may have imagined that they are not aiding the Ecclesiological movement, because they did not start at the same time or from the same place as we had done. If we have done injustice to any such, we heartily beg their pardon.

It remains to say that we have made arrangements by which we are regularly supplied with the *Annales Archéologiques*, and the *Kölner Domblatt*. We shall not fail to communicate (with due acknowledgments of our authorities) such information as they may contain of interest to the general Ecclesiological reader. We shall at the same time exercise a friendly watchfulness over such periodicals at home as may touch upon our own line of subjects.

In conclusion, we trust our readers will accept from us the good old English wish of a Happy New Year.

THE PRESENT ECCLESIOLOGICAL MOVEMENT THE
SPONTANEOUS GROWTH OF THE ENGLISH CHURCH.

WE have always refused to enter into religious controversy. We set out with the principle of believing what the Church believes; and that creed we are not called upon to defend. But its symbolical and material expression is our peculiar province, and we are always ready to explain and to maintain the position that we have taken with reference to this subject.

We are evidently, however, like that famous ship of old—and more especially at this time,—“in a place where two seas meet”; though we trust that we shall neither, on the one hand, “stick fast and remain immovable,” by refusing all further advances in ecclesiological knowledge, nor, on the other, “be broken by the violence of the waves,” and desert our present views as no longer tenable. On one side, Mr. Close and the *Record* accuse us of being unfaithful sons of the English Church, because we are Ecclesiologists; on the other Count Montalembert and the *Tablet* upbraid us as unreal Ecclesiologists, because we are sons of the English Church. Both parties are agreed in one thing—that we are wrong.

Now, we have not the slightest design of defending Catholicity against Mr. Close, or the English Church against Count Montalembert: all we are going to do is to shew historically that the present Ecclesiological movement arose spontaneously in the English Church, first sprang from it, is still connected with it, influences, and is influenced by it. This may be a “Popish” tendency in our Church; the *Standard* says so. It may be an unreal tendency; the *Tablet* says so. But it is a tendency still. Make what use you please of the fact—if you like, make no use at all of it,—there it is, nevertheless.

Now it is an acknowledged thing, that when all Ecclesiastical principles seemed lost in the last century, if English churches were bad, Romanist chapels were worse. This Mr. Pugin has allowed; and we suppose, therefore, that his Communion generally will allow it. The question consequently is, In which Church did a better taste first arise?

We ourselves refer it unhesitatingly to the almost simultaneous formation of the Architectural Societies in the two Universities. Partial efforts might have been made here and there, both in one and the other Communion, but they were evidently premature. They had no connexion with each other, nor with anything else. They were the isolated efforts of minds in advance of their age.

We may be reminded that Mr. Pugin had already begun to build; and that he had published his *Contrasts*. We do not forget it; we do not wish to forget it;—it is a strong point on our side. Mr. Pugin (who, by the way, was originally a member of our Church) had, as an individual, written and built in a manner which shewed considerable ecclesiological knowledge, before January, 1839. So had members of the English Church: a volume of *Contrasts*, too, had appeared long

before. But Mr. Pugin met with no support; he received no countenance: rather, if report say true, he was laughed at and put down. Roman England would have nothing to do with him. "This one fellow came in to sojourn, and he will needs be a judge." He had no disciple; he had no follower; he had—nay, he has—founded no school. Chapels were still built like meeting-houses; pews were coming in; chancels were held in dislike, if not rather utterly unthought of; and still the very worst of all the buildings wherein men professed to worship God, too often was that belonging to the Roman Church.

In the winter of 1838-9, the Ecclesiological movement began in our own Church. Like all great movements, one cannot trace its actual rise. Its first visible embodiments were the University Societies. Was this the deed of an individual? Was this a solitary work, or an unique building? England, from one end to the other, was moved almost as one man. The founders of the Architectural Societies were astonished at their own success. It was the Lord's doing; and it was marvellous in our eyes. Those who were then engaged in the work can never forget their astonishment at the spread of their principles:—how, for example, at Cambridge, before the law of the Camden Society was abrogated, which imposed a fine on all members who did not visit some specified church within four miles of S. Mary's weekly, it already numbered associates in every county of the kingdom. A new science was springing up; and a new science demanded a new name; that name, *Ecclesiology*, was first heard in the English Church.

Now, let our readers mark:—*when* England had felt a new want, and entered on a new study; *when* English architects were studying in a new school, and English churches arising on a new plan, then—and not till then, Rome awoke: then Mr. Pugin began to have admirers: then his works began to be appreciated. Nay, then, and not till then, did he himself profess to have learnt the True Principles of Architecture, and openly and candidly confessed that he had for many years built and designed without knowing anything of them. Several points, indeed, of great importance he learnt from us: as the defects of his earlier churches would alone shew.

Let it be remembered, that in January, 1841, Mr. Pugin (in an article in the *Dublin Review*, which he has since acknowledged,) used the example of the English Church as an incentive to his own. "The Establishment," argued he, "has chancels,—much more ought we: the Establishment claims rood screens,—shame on us if we do not: the Establishment is insisting on sedilia,—let us do so too."

True, it may be said: but the case is now altered. Ecclesiology has since then been viewed with jealousy in the English Church; prelates have charged, divines have written, lawyers have decided against it. But also a great number of Anglo-Romanists reject and dislike Mr. Pugin and his works. There has been with us opposition: just sufficient opposition to shew whence the work comes; just sufficient to excite the energies of its promoters. One or two most important points are ruled, decided, disposed of.

Chancels, for example, and open seats, and stone fonts in their right place. That the work should go on with the same fiery rapidity as at first, is not to be expected, is not to be desired. But it is advancing surely. Not a church is built in the United Kingdom, which does not shew great improvement, both in arrangement and design. The architect of a proposed Pagan church was some months ago laughed at as being *ultimus Romanorum*. Meanwhile the Colonies are feeling the revival, and some of them promise soon to rival the mother country.

Again, we will not be restrained from touching upon another argument for the truth of our assertion, because the subject is a delicate one. Among those who have of late unhappily quitted the Church of England may be numbered several who have by insinuations, by coolness, or by actual attack, done their best to discourage Ecclesiology; while on the other hand, scarcely any of those known to have professed any acquaintance with, or love for, this science, have been announced to have left us. It is certainly remarkable of those who had ventured to think so ill of their mother Church as to deny her claim to any "clothing of wrought gold," as they cannot but have been bad, because unreal, Ecclesiologists, so they have turned out to be unfaithful sons. But to those whose love and faith are unshaken, Ecclesiology is still, as it always has been, most real.

Since this article was written, the publick newspapers have announced that Mr. S. N. STOKES—described as having been formerly one of the Secretaries of the Cambridge Camden Society and one of the Editors of the *Ecclesiologist*—has quitted the Church of England. It becomes, therefore, our duty to declare that his connexion with the *Ecclesiologist*, which would have ceased *ipso facto* upon his taking that step, had actually ceased two months before his publick profession of Romanism. The New Series of the *Ecclesiologist*, under its old management,—for Mr. Stokes never *edited* a single number of it,—will continue to be, as it ever has been, and as the First Series was before it, a faithful, however humble, handmaid of the English Church.

ON SACRISTIES.

VERY little has been ever said on the subject of Sacristies, or, as they are more usually called now, Vestries, in the *Ecclesiologist*. Yet it may be doubted whether such an appendage is not absolutely necessary to a church; from the impossibility of dispensing with its use, if the Divine offices are to be performed with any ceremonial, not to say decency. For not only is a receptacle required for the ornaments of the altar, the church, and the clergy, but it can scarcely comport with seemly reverence for any change of vestment to take place in the presence of an assembled congregation: the high pews in the chancel,

which used often to hide this process in mean country churches, having by this time pretty generally disappeared; and the device of screening off a part of the area of the church being now fitly regarded as an expedient scarcely justifiable under any emergency.

We shall assume, then, that a Sacristy is indispensable, even for very small churches; and under the general heads of ordinary and large, or perhaps rural and town, churches, shall consider what is to be learnt from precedent, as to its proper position and peculiar character, illustrating what we say by reference to several instances of mistakes on these points in modern practice.

I. We have first to examine the case of ordinary parish churches, especially rural.

It is not difficult to derive a general rule for the right position, and for several important details of the arrangement, of Sacristies from observation of our old churches. For although existing ancient examples are far from numerous, yet in a large proportion of untouched chancels, we may observe unmistakeable traces of Sacristies which have been destroyed. From these we deduce that the proper situation of a Sacristy is on the north side of the chancel, towards its eastern part. The reasons for this position are obvious: it is near the altar (to the service of which the Sacristy, like the rigidly prescribed *Diaconicum* in a Greek church, more especially belongs); the door into it falls conveniently between the end of the northern stalls and the steps of the sacarium, the south side being preoccupied by piscina, sedilia, and the priest's entrance; and perhaps its presence, always rather intrusive, is less so on the north than it would be if it marred the southern prospect of the church, which in our climate is, as a general rule, in an inoffensive sense, the *show* side.

Ancient Sacristies remain in the above situation at S. Nicolas, Southfleet, Kent; S. Swithin, Leadenham, Lincolnshire; S. Mary, Reigate, Surrey, where there is a north chancel-aisle; S. Andrew, Backwell, Somerset. Sacristies in the same position once existed in SS. Mary and Michael, Trumpington; All Saints, Teversham; S. Mary, Fen Ditton, Cambridgeshire; S. Mary, Stone, Kent; and S. John, Shottesbrook, Berks. These examples are taken at random. External corbels on the north chancel-wall; the absence of windows in that part; the presence of a north chancel door, generally blocked, (in addition to the priest's door,) the outer mouldings of which will often be found to be not of an external character; and foundations discovered in digging graves; reveal the former existence of a Sacristy, and are peculiarities not explained by any other supposition. In some few cases these may be traces of a chantry chapel; much more generally, however, of a Sacristy, allowed to fall to ruin, or destroyed, by the holder of the great tithes. Again, chantries, more especially detached ones, belonged generally to manors and contained monuments for the sake of which they have been preserved. Chantries also opened to the church by arches, not by a small door. So that we may conclude the marks mentioned above to be true signs of a Sacristy, not of a chantry chapel.

And here we must dispose of the case of the very remarkable

building existing in the position of a Sacristy at S. Mary, Willingham, Cambridgeshire. Here, communicating with the chancel by a small door, is a stone oblong building, with a gabled roof (of stone, curiously imitating a wood construction), with its length parallel to the length of the chancel, and furnished with a piscina. Its careful workmanship, and separate gable, would mark it as a chantry chapel: its position, its isolation from the church, ought to make it a Sacristy. The existence of a piscina is not an argument on either side. We conclude that it is a Sacristy, but one of a kind not to be imitated, the architect not having clearly distinguished between the characteristics of the two buildings.

Before we leave the question of position, we must condemn the practice of some architects who, having partly received the rule we are laying down, have placed their Sacristies at the *western* part of the north side of the chancel, in the angle between the north aisle and the chancel. Certain advantages seem to be gained by this alteration: it is particularly convenient for a concealed winding staircase to the pulpit; it avoids an awkward corner on the outside; it allows of the door being placed so far west as not to interfere with the altar-space, which is felt to be a gain now, considering that so many lay people resort to the Sacristy. Nevertheless, independently of the argument from authority, we prefer the old arrangement, by which the proximity of the Sacristy to the altar is maintained, the east window of the north aisle is preserved, a better distribution of light in the chancel is gained, and the stalls on the north side are left free. In a word, we think it will be *felt* that this arrangement harmonizes more with the disposition and keeping of an old church; and very often the feeling of a thoughtful observer of our old churches is worth attention, even though he may find it difficult or impossible to describe in words the nature of, or the reasons for, his impression.

We are aware that examples may be found of Sacristies built in the middle, and not at the eastern part, of the north side, as at S. Margaret's, Leicester, where it occupies the middle of the three bays composing the north chancel-aisle; or even of Sacristies in the middle bay of the south side, as at All Saints, Maidstone, Kent; but this is the case, perhaps exclusively, in Third-Pointed churches, and those of a more dignified kind than the class we are now considering. The eastern end of the north side will be found, we believe, the usual place in moderate churches of the Middle-Pointed period.

Another position, sometimes chosen in modern times, is to be severely reprehended. The Sacristy ought not to be eastward of, or behind, the altar, whether it be made by advancing the altar and reredos and leaving a screened space between it and the east wall, as at Holy Trinity, Cambridge, or by building a semicircular apse for it, as at Emmanuel church, Camberwell. We are aware that some have held that the apsidal Romanesque churches in this country were originally so fitted: at S. John, Little Maplestead, Essex, the arrangement remains: we answer that even were this the case, which we do not believe, both the Romanesque style and the apse itself have passed away, and the Camberwell parody perhaps did not

deserve mention. Again, the Sacristies in the village churches in the north of France are very often in quasi-apses; but such additions are in bad taste and of no antiquity. The Third-Pointed example of an eastern Sacristy at S. Lawrence, Hawkhurst, Kent, long since dis-used, is certainly unique, and may be taken as the exception proving our rule.

Having thus settled the right position of the Sacristy, we will mention a few further particulars respecting this part of a church. We believe that generally it *ought* to have a lean-to roof, to distinguish it from a chantry, which, more often, if not always, has a gable. We are not sure that a separate gable is ever to be recommended, where there is no altar; for example, in aisles: the picturesqueness of three gables is, we are confident, a snare to some of our best modern architects. Still, if the Sacristy runs at right angles to the axis of the church, instead of parallel to it, a gable may be allowed; but this arrangement is not to be encouraged.

The details in the Sacristy may be of a less ecclesiastical character than those admitted into the church itself. Authority for this is found to a limited degree in the instances above; the church of S. Mary, Oberwesel on the Rhine, and S. Leonhard at Frankfort on the Maine, are examples in point. It may be questioned whether this licence is to be extended to more dignified churches. We cannot object to a fireplace and a chimney in a Sacristy: let them be boldly and undisguisedly treated. Still we are not sure that a too secular style has not been sometimes admitted. Aumbryes and a piscina are wanted in a Sacristy. On the present occasion we shall not describe the appropriate fittings more particularly.

It would seem that there is little authority for an external door to a Sacristy. An example remains, and that an eastern one, at S. Mary, Bitton, Gloucestershire; a late and anomalous example, the Sacristy standing, moreover, in the middle of the north side of the chancel. There is so much convenience in having a separate door now, that we do not care to protest against it. It ought not, however, to open on the east side. External doors were not common anciently; perhaps for the greater security of the sacred vessels and ornaments which were kept in the Sacristy; perhaps because they would go far to make a priest's door useless. We do not think that the latter need be dispensed with, if a separate door to the Sacristy be allowed.

II. Respecting large or town churches the rules are not so stringent. In these the Sacristies may be in any convenient situation; of course, nearer the altar than otherwise. Thus at S. Mary, Redcliffe, they are on the north side, and have an upper story of rooms fitted for residence; in the abbey church of S. Mary, Tewkesbury, they are beautifully vaulted apartments to the south. In such churches the Sacristy ought to glow with colour and ornaments no less than the more sacred parts of the building. The Sacristies at S. Miniato, Florence, and Sta. Maria Gloriosa de'Frari, Venice—the first south of the south chancel-aisle, the latter south of the south transept—are remarkable examples. S. Anastasia, Verona, has a noble Sacristy,

north of the north transept. The Duomo at Milan has Sacristies north and south; an arrangement adopted, not unhappily, in S. Paul's, London. At Cologne they lie to the north; and the detached Sacristies at S. Peter's, Rome, lie also to the north of the north transept. On the whole the north, for dignified churches also, is the better side. The Vestries of the churches in London built after the great fire—which provoke many a sneer from superficial observers for their supposed *comfort*—are rather to be regarded as instances wherein the architects have mastered the true idea of what they were building; placing it where most convenient, fitting it for its various uses, (unfortunately not solely religious ones,) and making it a not unworthy appendage to their costly churches. It was neither practical skill, nor boldness, nor *animus* that was wanting to our then architects. The Paganism of their age spoilt it all.

And this consideration leads us naturally to observe the importance of an architect's clearly mastering the idea of what he is going to design before he begins. There is no part of a church which has not its peculiar use, and ought not therefore to have a peculiar character. One does not see how a northern or southern porch could be otherwise than a gabled building, with its axis at right angles to the church. Again, nothing can be more distinct, or peculiarly appropriate to its use, than the character of a chapter-house. Similarly a chantry, or an aisle with eastern altar, would seem to require a gabled roof: a lean-to roof, again, befits the subsidiary use of a Sacristy. The selection, then, of the detached chapter-house form for the Sacristy at a new church at Keswick, and at S. John Baptist's, Eastover, was a great mistake, arising from a want of discrimination between the two kinds of building. But a less pardonable confusion of ideas is to be observed in the restoration of S. Martin's, Canterbury, where a non-descript building, part aisle, part chantry, is added as a Sacristy and a cellar for the stove, towards the western part of the north side of the chancel. It is a great mistake also to build parvises for Sacristies. The position is most inconvenient, besides that the parvise had, and might have again, an appropriate use. Nor can this use of an ancient parvise be well defended, even where the Sacristy has perished. This was the case at Kemerton, Gloucestershire, and led perhaps to the blocking up of the priest's door in that church. We have seen a modern design in which the chancel is raised and a Sacristy formed like a crypt below it. It is conceivable that great peculiarity of site might justify this arrangement; but it is not to be recommended.

Lest it should be objected that the Wahlkapelle in the Minster at Frankfort, which lies to the south of the choir and communicates with it by a small door only, after the manner of a Sacristy, instead of by arches, is an argument against some of our present assertions, we wish to point out that this peculiarity is owing to its use as the election chapel of the German Emperors. Secresy and isolation were necessary, and required just the arrangement which has been described.

It will be at once seen that, if our observations be true, few devices are more essentially objectionable than one we have often deplored;

namely, the use of a building, opening to the church, aisle-wise or chantry-wise, by an arch, and parclosed off for a Sacristy, the organ perhaps being placed above. It is altogether a confusion of ideas.

Any secular uses of a vestry are so incompatible with the religious ones, that we cannot conceive any arrangement which shall unobjectionably suit the two combined. We have confined ourselves to pointing out the best course to adopt with reference to the Sacristy considered only in its higher use.

THE ARTISTIC MERIT OF MR. PUGIN.

1. *The Present State of Ecclesiastical Architecture in England. With Thirty-six Illustrations.* By A. WELBY PUGIN, Architect. (Reprinted from the Dublin Review.) London: C. Dolman. 1843.
2. *Two Prints of S. Chad's, Birmingham.* By Mr. PUGIN.
3. *S. Edmund.* (Frontispiece, by A. W. PUGIN, Esq., to No. 14 of the Lives of the English Saints.) London: James Toovey. 1845.

A FEW years ago, when the revival of Christian art was still more novel than it is at present, when those engaged in it had more of the freshness, the indiscriminate confiding admiration of children, more of the joyous enthusiasm of a new pursuit, a proud position was that which, in their eyes, Mr. Pugin filled; and justly too were they grateful to him, for they were much indebted to him; and it would be gross ingratitude in us to deny or to detract from the obligation. They saw an artist full of talent, full of energy, devoting that talent and those energies to the cause of the true, the beautiful, the pure, the religious in art; by pen, by pencil, and by enduring structures:—they saw a genius, quick, versatile, aspiring, now planning the lofty cathedral, with its heaven-pointing spires, now embroidering the vestment and binding the book; but with the same zeal, the same earnestness, the same intellect, the same unworldly desire of glorifying the Lord's House. They looked on him as one that was training himself to carry Christian architecture to regions yet unknown, and heights of perfection as yet undreamed of. Such was the bright ideal that a few months ago our young Ecclesiologists had pictured to themselves of Mr. Pugin and his future career. Does he still maintain this unquestioned leadership? Has he advanced with equal or more accelerated pace than those who were once his followers? Are his present achievements as far superior to his of a few years back, as those of other men are to theirs? Does he hold out bright hopes of greater and greater approaches to perfection? To all these questions we must in all truthfulness, we are sorry to say, answer, No. Mr. Pugin, clever and enthusiastic as he is, has not answered the expectations which were formed of him; he has not realised that highest standard of Christian art which we expected from him; he

has not improved in the degree which we should have hoped for, while all about him were in breathless progress.

The rocks upon which artistically he has split, are quickness and versatility. Having already attained, as he very early did, a certain high degree of excellence, an unquestionable superiority over his contemporaries, he fell back upon that excellence, and reproduced himself when he should have been advancing. He reproduced himself, and he availed himself of modern expedients; and this was to be taken as advancement. That he has actually not made advances, we do not pretend to assert; indeed, we strongly hold the contrary. S. Barnabas, Nottingham, for instance, is a great improvement upon S. Chad, Birmingham. But this improvement prematurely reached its term. Mr. Pugin has all along been far too conscious of his own talent; especially as a draftsman. He has been too apt, by the magical use of shades and felicitous etching, imaginary diaper, and picturesque-looking mediæval figures most dexterously put in just in the right place and the right posture, to produce an unreal appearance of perfection in his engravings of his own buildings, which the originals, whatever merits they might really be possessed of, were certainly far behind. We appeal to our readers, if they ever visited a church of his, after having studied it in his engraving, and were not disappointed: whether it were in the prints in his articles in the *Dublin Review* of May 1841 and February 1842, since republished as above, that they had studied these churches, as would be the case with those who visited S. Barnabas, or in separate engravings, in which shape he published S. Chad's. We do not pretend to say that any architect, when he puts forth engravings of his churches, is bound to represent them precisely as they stood on the very day of consecration; that he may not represent them as they would appear within the limits of a moderate and fairly to be expected completion: but such a licence must be very zealously watched, unless we wish it to degenerate into an abuse. This, we contend, it has been suffered to become in the present instance.

Mr. Pugin, the architect of a communion, which numbers amongst its adherents but a small minority of the population of England, publishes, anonymously in the first instance, in a *Review* especially devoted to the interest, and indeed an accredited organ of that communion, two articles, entitled "On the present state of Ecclesiastical Architecture in England," illustrated with numerous engravings of modern churches and chapels, and religious houses built for the use of the Roman Church, and that alone; thus limiting ecclesiastical architecture in England to the present architecture of the Anglo-Romanists. These buildings, with one exception, are the work of Mr. Pugin himself; and they are, to speak generally, all represented, whether yet commenced or not, as in a state of ideal perfection; of which, humanly speaking, there is very little probability of their attaining, excepting in a few cases, for an indefinite period. And yet, from the whole tenour of the letter-press, one might suppose that they all were already far advanced towards such a consummation. This is scarcely dealing as he should with his readers; for not only does he

represent the buildings as in a state of perfection, but he gives the impression of their being larger and more stately than they turn out, on examination, to be.

Of such pictorial architecture, perhaps the most striking example is the "Benedictine Priory of S. Gregory's, Downside, near Bath." Here we are presented with a bird's-eye view of an immense monastery with four quadrangles, and a huge church crowned by three lofty spires, stately indeed to look upon; but when will it be finished? How far is this priory an example of the present state of architecture in England in 1842, any more than the gorgeous palaces which form the backgrounds of Mr. Martin's pictures? The safe generalities of the letter-press leave this question very doubtful. Such a proceeding on Mr. Pugin's part is calculated to throw an unreal halo not only around his own reputation, but (are we uncharitable in the sentiment?) round that of the communion to whose services he has devoted himself. We know its numbers; and assuming his prints as the outward index of its religious liberality, its earnestness, its increase, we should not fail to form a very exaggerated opinion of its present condition in England; more especially when we consider that but for the pious munificence of one excellent nobleman of that communion, these performances would, in all probability, have been far less than they are.

We shall now proceed to a more particular examination of the two churches which we have chosen as examples of Mr. Pugin's architectural performances, namely, S. Chad's cathedral, Birmingham, and S. Barnabas, Nottingham. The former strikes the observer, at once, as something unlike an ancient English church; the material red brick, the style German, the building lofty, and yet containing aisles and nave under one roof, the piers being carried up to an immense height, and there being no clerestory (we confess we were haunted, on visiting the church, with the thought of possible galleries, the western towers being admirably adapted for gallery stairs, and the long and narrow windows of the aisles for lighting these structures); and to conclude, the gables of the transept hipped—a most ungraceful feature. The situation of S. Chad's afforded magnificent opportunities, as it stands on the side of a hill sloping rapidly to the east, of which advantage has been taken in the construction of a crypt. It is *ultimately* to have three slated spires, of which one at the west end alone is completed. Critics might say that three spires were too much for a church only one hundred and sixty feet long, and that they would be rather crowded.

The church of S. Barnabas is much better, the architecture having been conformed to English models; but there are grievous faults of conception in the work. To begin with the style adopted. This is the severest First-Pointed, with long lancet windows of almost extravagant narrowness: and yet this is no Cistercian abbey church in a rude and rocky solitude, but a large town church in a rather level country, and amid the general hum of active manufacturing life. Consequently, to adopt so severe a style (not that we should ever recommend its adoption in a large church) in this case is quite unreal;

and it is not unfair to surmise, that the selection was influenced by the wish to produce as striking a building as could be for some given amount, not adequate to the calls of Middle-Pointed.

S. Chad's is Middle-Pointed, though not according to English precedent. There is a want of unity in the plan, which presents us, both internally and externally, with a nave purely parochial in character, and an eastern limb as purely cathedral, though on the parochial scale, and therefore necessarily a failure. We cannot praise the spire (there is only one spire, and that of stone); and we are the more displeased at it from its being so enormously flattered in the print. The spire of Oxford Cathedral is, in spite of cavillers, a beautiful and solemn thing; Salisbury steeple, with its bands, a work as if of angel architects; and village church towers are lovely objects: but if on a village church tower you place a spire of the massy proportions, and consequent inconsiderable height of Oxford, and then encircle it with moulded bands after the fashion of Salisbury, you must expect a failure; and so it is at Nottingham.

The eastern portion of the church will be more conveniently examined from the interior. But we must, before entering, protest most strongly against the unreality of the building which Mr. Pugin has erected at the north side, to serve as a presbytery. The church is, as we have said, of a severe First-Pointed character. Will it be credited that the building which is erected to serve as its complement is of red brick, with square windows, and wooden monials, and, in one word, a piece of mere builders' Gothic? Really Mr. Pugin should be more careful, were it only for the sake of the style of architecture, whose advocate he has made himself. He cannot escape from the dilemma of either his church or his presbytery being an unreality.

The nave of S. Barnabas is, as we have said, parochial in its character; and it bears this impress still more strongly when we enter it. The eastern limb is as purely that of a miniature cathedral; consisting of an open lantern, transepts, raised choir, with open reredos, and a crypt beneath, choir aisles, chapel on the south side, retrochoir, and three eastern chapels. This is a showy description on paper, but only on paper; model cathedrals are not at all models in reality, and give no true impression of what a larger edifice would look like if denuded of Pagan defilements. Let our readers look upon the plan of S. Barnabas, given in the *Dublin Review*, and at the first glance (before looking at the dimensions which, to his credit, Mr. Pugin gives) they will fancy that they have before them the plan of a building of cathedral dimensions. The eastern part of S. Chad's, though styled a cathedral, as S. Barnabas' is a church, although Nottingham is the seat of a Roman Catholic bishop, is as disproportionately insignificant as that of the other is intricate; consisting, beyond the transepts, merely of two very small lateral chapels, and between them of a stunted apsidal choir, so cramped, that its magnificent eagle, once an ornament of Louvain cathedral, seems positively to fill it. The reredos at S. Barnabas is open, and discloses a view into the retrochoir and Lady chapel beyond. This at Durham, or at

Hereford, is a very beautiful arrangement; but here it is simply absurd, and merely shows the proximity of the east end. We must caution our readers not to draw their notions of its effect from the interior view given in the etching, else they will form very exaggerated notions; the diaper is yet to be applied, and the choir is much smaller than the drawing gives us any notion of. We may be accused of unfairness in this critique: we may hear that, the Roman ritual requiring a multiplicity of altars, Mr. Pugin was compelled, upon religious reasons, to adopt such a plan, and that it is, therefore, unjust to criticise it on æsthetical grounds. To this very shallow logic we answer, that the same necessity existed during the middle ages, and that the architects of those times met it differently; and that Mr. Pugin had their example before his eyes to profit by had he chosen. The screen, rood-loft, and parcloses, which are of oak, are poor and feeble, as all modern First-Pointed woodwork generally is. The rood-loft is especially deficient in beauty. Yet we like this screen better than that at Birmingham, which, though very showy, and seemingly costly, is made of varnished deal. There is a print of it in the *Dublin Review*. Moreover, the upper part of this screen looks like the front of a non-existent rood-loft. The rood at Nottingham is not at all impressive, and we prefer the one at S. Chad's. The sedilia at S. Barnabas are reduced from those at Westminster, and look well in the print, but are very heavy and plain in execution. The misereres of the stalls are, however, sharply and creditably executed. The stalls at Birmingham are ancient ones, as well as the throne, eagle, and pulpit, of late but rich work, and presented by the Earl of Shrewsbury. In this respect, S. Barnabas has the advantage: all the fittings are made for the church; and therefore, though far less costly, are more pleasing than those of S. Chad's, where we see the spectacle of a church, in whose structure cheapness was manifestly studied, actually groaning under the vastness and costly disproportion of its foreign fittings. The south chapel at S. Barnabas, that of the Blessed Sacrament, has been polychromatised at the expense (we heard with great surprise) of an English Churchman. All the windows in S. Barnabas, excepting those in the lantern, are filled with stained glass, of a very inferior quality however (far better would it have been to have good glass in the principal windows only, and to have left the rest for other days); and several are made to open. This is a piece of modern luxury, which, if suffered to creep in, will destroy glass painting as a branch of ecclesiastical art. We observe that Mr. Pugin has adopted the same expedient in his Sisters of Mercy chapel, adjoining S. George's, Lambeth. Here the practice is still more objectionable, as the glass contains subjects.

We trust we have not been harsh in this comparison of S. Barnabas and S. Chad's. It will not be so necessary to mention their good points, in order to establish for their architect his just reputation. It is now rather time to warn our readers that Mr. Pugin's churches are not literal revivals of mediæval churches, but rather conventional and modernised reflections of them. Mediæval churches *cannot* be literally revived in those clumsinesses which, with all their peerless merits,

they certainly had, but they may be transfused with more or less success, and we think Mr. Pugin's success has been overrated. Time was when his prints in the *Dublin Review*, or elsewhere, of his churches, as they would look if completed, were useful in giving us, accustomed to Nash's structures, and to proprietary chapels, some idea of what an ancient church was. But we are now past them, and they would no longer be a help, but rather a snare. They are, in truth, old churches made easy; and any man who should conceive that old churches resembled them with their easy flow of diaper, their symmetrical roods, their transparent screens, their architectural reredoses, would be very much mistaken. He would form an untrue estimate of the real difficulties which beset us (and every day we find these difficulties greater, and we find that our increasing knowledge of facts makes our theories more complicated); in short, while fancying he was attaining the heights of ecclesiological knowledge by a smooth and unencumbered path, he would in truth be following a delusive and treacherous bye-way.

To come back from his churches to Mr. Pugin himself. The gracefulness, the marvellous easiness of his pencil, brought him, as might be supposed, into considerable vogue as an illustrator, which he found time to become amid his other avocations. Not only among his own communion were the fair products of his intellect sought for, but among ours also, as the inhabitants of Cheltenham are well aware of; and amongst other works, he was called upon to illustrate the *Lives of the English Saints*, one of which illustrations we propose now considering, in order to complete our survey of Mr. Pugin as a Christian artist. In these productions a deterioration soon became manifest. Mr. Pugin's illustrations gradually assumed the appearance of task work. The freedom and the gracefulness, and the originality which they once manifested, diminished; they became trite and commonplace, and mechanical, and stiff in their attitudes, while the faces seemed monotonous and inexpressive. The Saints appeared to be such only in virtue of their nimbi and chasubles. The backgrounds and canopies were all, as it were, after the same pattern, or, if various in pattern, identical in spirit. These illustrations gave one the impression of being made to order, so many by the day; the products of Mr. Pugin's hands rather than of his head, the easy labours of a clever mediæval "illustrator" of books. The expiring genius of Paganism was cheered at the sight, and subjects which should have been reserved for serious consideration became the prey of the jester. *Punch* took up Mr. Pugin; and we could laugh at his caricatures were not such laughter a dangerous thing. We are in our measure (we mean this reservation most sincerely) responsible for the reputation of Christian art; and persons might confound the capacities of true art with Mr. Pugin's mannerisms. This pressing danger now makes us thus come forward, else we should much rather have been silent. We have, we repeat it, a great respect for Mr. Pugin, and we feel great gratitude to him for what we have learned; and much we have learned, we are glad to be able to acknowledge it, from him; but still we have no other course than this open to us; and most truly happy

shall we be if our observations should falsify themselves by making Mr. Pugin not what he has shown himself in his latter works, but what once we thought him, what modest industry may make him.

The engraving with which we have headed our article is especially obnoxious to the charges which we have brought against the late products of Mr. Pugin's pencil. The face of S. Edmund is absolutely meaningless, and yet he is depicted kneeling in Archiepiscopal vestments before the altar. He might, but for his position and his vestments, be any one else, be doing anything else. But rich is the powdered pattern on his chasuble, and still richer the diapered dalmatic; and the base of the parclose behind him is painted with whole-length Saints; and the whole is framed in tabernacle work, somewhat rich at the distance, but suffused with that peculiar *crispness* which characterises Mr. Pugin's First-Pointed conceptions. We lose the face in the figure, the figure in the whole design. It would be rather a tedious, and perhaps a difficult, task to design an ideal countenance for S. Edmund; but tabernacle work is soon dashed off. It is no excuse to allege our ancestors' failures; they made their Saints as heavenly and as expressive as they could; and it were cruel not to reap one lesson, that of anatomy of expression, from the naturalistic school of the last three centuries. But to pass by these painters, had B. Angelico been entrusted with a drawing of S. Edmund, would he have fallen into the above fault? We might, without presumption, say he would not.

Do we mean all that we have said unkindly? Far from it. Mr. Pugin is still young and vigorous, and full of talent, and he may yet redeem his mistakes. He has now a great national work on hand; the internal fitting and decoration of the new Houses of Parliament. Let him for the present throw all his energies on that; it will be a good discipline. When he has accomplished that, he will be a free man, free to begin again with new views; and if he shall have succeeded in his present undertaking, with the solid reputation which that will give him. Then let him study deeply, truly—let him *realise in himself his own early lessons*—let him awhile be content to copy—let him disregard present employment and ephemeral reputation, and he may yet attain, enjoy, bequeath a high enduring fame among the worthies who have offered up their talents to the service of the Holy Church of God.

GABLE CROSSES.

A Cross is the natural and appropriate finish to every gable. It is what a pinnacle is to an angle; a finial to a pinnacle; and (on a small scale) what a spire is to a tower. The eye requires some prominent object just where the sky is seen above the highest point of masonry; and of course the fitness of such a position for any striking symbolical figure is at once apparent, and was naturally made use of at a very early age, for Norman and Saxon manuscripts almost

always exhibit such crosses in rude drawings of ecclesiastical edifices, and though many actual examples are not likely to have stood for seven or eight hundred years, from their frail workmanship, still some Romanesque specimens may occasionally be found.

The positions which crosses occupy, and *ought* to occupy, are chiefly these :

1. East end of chancel.
2. East end of nave.
3. Porch.
4. West end, where there is no west tower.
5. Bell-gables ; but this was not invariably done.
6. Transepts, north and south.

Other and more rare positions, though of course equally correct, are :

1. West end of south aisle, as S. Mary, Clipsham, Rutland.
2. West end of chantry, as S. Mary, Maxey, Northampton, SS. Leonard and John, Leverington, Cambridgeshire. The east end perhaps generally.

3. North aisle, either east or west ends, or both.
4. Tower, when the roof is gabled, as at Tinwell, Rutland.
5. From a central battlement, as at Oakham.
6. On the top of a spire, or turret.

Varieties of gable terminations are the *fleur de lys* and the finial. These ought not to occur on eastern gables.

To specify the varieties of gable crosses would fill a volume. Generally they may be divided into six kinds :

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|-----------------------|----------------------|
| 1. Simple crosses. | 4. Rood crosses. |
| 2. Wheel crosses. | 5. Compound crosses. |
| 3. Floriated crosses. | 6. Diamond crosses. |

The first consist only of the arms of a cross, the terminations being generally worked in some ornamental form, as the cross moline, cross pattée, &c.

The second, properly speaking, consist of a circle with many radii. We distinguish them from (5,) *compound* crosses, which are of the first kind worked within a circle, the ends of the arms projecting beyond it, and from (3,) *floriated* crosses, in which the terminations of the arms grow into one another, so as to form a circular outline—one of the most beautiful and frequent forms. Diamond crosses have floriated arms, and are sometimes cusped in the central eye or hollow. The fourth kind is rare ; it contains a figure, and is in fact a crucifix. There is a mutilated one at S. Andrew, Histon, near Cambridge ; one at S. Luke, Hickling, Notts (now perhaps destroyed, the chancel having been rebuilt) ; one at SS. Leonard and John, Leverington, already quoted ; and one at S. Mary, Thaxted, Essex.

Some crosses are worked in the form of a Crown of Thorns ; as a very rich and perfect example at S. Mary, Louth.

Gable crosses are set on *saddle stones*, which form the upper or crowning-piece of the coping. These are generally worked in the three faces into *gables*, the western side blocking off the ridge of the roof.

But sometimes, and less elegantly, a plain stem rises out of the highest point of the gable; and this is the commonest in the Third-Pointed age. In this era also crockets were introduced on the stem, to relieve its naked appearance. It may be observed that *plain* crosses are extremely rare.

Most modern designs for gable crosses are poor or faulty. They are sometimes too large, sometimes too small, and generally awkward. This is rather singular when we consider the frequency and elegance of ancient examples.

The proper size is from two to three feet across, according to the height and size of gable. Between these two dimensions is a safe average. But probably an architect would do well to try the effect of a gable cross before building it. The thickness may be from five to seven inches. It has been calculated that the cost might vary from thirty shillings to three or four pounds.

An interesting example of extreme simplicity with the best effect occurs on the north porch of the little church at S. Michael, Caldecote, near Cambridge. A square stone, set up diamond-wise and pierced with four holes, is all that constitutes the design, which would cost some five or six shillings.

We shall, perhaps, be doing a service to our readers in pointing out where good working drawings of gable crosses may be obtained. Eight examples are given in the *Instrumenta Ecclesiastica*, Part VIII.; and ten more, all of very rich and beautiful character, in Parts XIV. and XVII. of the Messrs. Brandon's *Analysis of Gothic Architecture*.

It is clear that a stone gable cross cannot well be added in an humble church where the gable has no stone-coping. Here, then, we might properly use floriated metal crosses, an expedient which we are not aware that modern English architects have adopted. Continental examples are not rare; and it may be well believed that metal crosses were once common in this country. It is not a matter of surprise that they have disappeared, the value of the metal being itself a temptation to destroy them.

We cannot close this paper without pointing out the very striking want of a metal cross to the gable of the apse of Westminster Abbey. The view of this part of that glorious church seen from the further end of King-street is one of the most remarkable we know of: but from this point the absence of such a cross is most severely felt.

REPORT OF THE CAMBRIDGE CAMDEN SOCIETY.

(DECEMBER, 1845.)

THE Committee of the Cambridge Camden Society cannot allow the Michaelmas Term to pass over without reporting to the Members the present state of the Society's operations and prospects.

The Committee were elected at the Anniversary Meeting in May, with instructions to revise the laws of the Society on the basis of a scheme then submitted to the members, and with an understanding that the public meetings of the Society in Cambridge should be discontinued until all necessary changes should have been satisfactorily carried into effect.

They have first to report that, at the first committee meeting after the Anniversary, Mr. Stokes, one of the six elected, resigned his place on the Committee. The following gentlemen, of whom the two last alone had not already served on the Committee, were added to the number.

The Rev. J. M. Neale, M.A., Trinity College.
J. S. Forbes, Esq., M.A., Christ College.
J. J. Bevan, Esq., M.A., Trinity College.
Sir S. Glynne, Bart., M.P., M.A., Christ Church, Oxford.
F. H. Dickinson, Esq., M.P., M.A., Trinity College.

The Committee have appointed A. J. B. Hope, Esq., M.P., M.A., Trinity College, to be Chairman; the Rev. F. W. Witts, M.A., King's College, to be Treasurer; and the Rev. B. Webb, M.A., the Rev. J. M. Neale, M.A., of Trinity College, and F. A. Paley, Esq., M.A., S. John's College, to be Secretaries.

The interval of the long vacation, as usual, suspended all but the regular work of the Society. Since that time, various causes, among which may be mentioned the lamented illness of the President, have combined to prevent their having satisfactorily arranged the affairs of the Society.

The following is the list of members who have been provisionally elected by the Committee since the Anniversary Meeting.

PATRON.

The Right Rev. the Lord Bishop of Colombo.

HONORARY MEMBER.

Alessandro Roos, Esq., Architect, of Rome.

ORDINARY MEMBERS.

John Anderdon, Esq., Reigate.
Beckford Bevan, Esq., B.A., Christ Church, Oxford.
James Blencowe, Esq., LL.B., Christ College.
Rev. W. Blunt, M.A., late Fellow of King's College; Longstock.
T. L. Braithwaite, Esq., S. Peter's College.
Raphael Brandon, Esq., Architect, 11, Beaufort Buildings, London.
J. Arthur Brandon, Esq., Architect.
Rev. R. B. Brereton, B.A., S. John's College; Stiffkey, Norfolk.
George Buckle, Esq., Oriel College, Oxford.
William H. Buckle, Esq., Ramsgate.
William Burge, Esq., Q.C., Temple.
W. Burges, Esq., 2, Lambeth Terrace, Lambeth.
Rev. E. Coleridge, M.A., Eton College.
Charles Crawley, Esq., Littlemore.
H. A. Dance, Esq., Queen's College, Oxford.
Rev. W. N. Darnell, M.A., Oxon.; Stanhope, Darlington.
W. Duke, Esq., M.D., Hastings.
J. Evelyn, Esq., B.A., Balliol College, Oxford; Wootton.
The Lord Forbes, Castle Forbes, Aberdeen.
John P. Gubbins, Esq., Delhi.
Rev. H. Hill, M.A., Wadham College, Oxford; Heacham.

Rev. J. S. Hodson, M.A., Merton College, Oxford.
W. F. Johnson, Esq., 8, Connaught Square.
Herbert W. Jones, Esq., Trinity College.
Rev. R. T. Line, M.A., Christ College.
H. W. Lott, Esq., Tracey House, Honiton.
Rev. C. J. Lyon, M.A., Trinity College.
A. Mackenzie, Esq., B.A., Exeter College, Oxford.
Rev. T. Mills, M.A., Christ Church, Oxford; Stutton, Ipswich.
Rev. F. R. Meredith, M.A., Worcester College, Oxford; Halstock, Dorchester.
Rev. Dr. Moberly, (D.D.), Winchester.
John Morris, Esq., Trinity College.
W. T. Perkins, Esq., S.C.L., Merton College, Oxford.
Rev. J. L. Patterson, B.A., Trinity College, Oxford.
David Read, Esq., Lincoln Inn Fields.
Rev. Dr. Shipton, (Oxon.), Othry, Taunton.
Colonel Short, Queen's Square, Westminster.
H. H. Smythe, Esq., B.A., Jesus College.
Rev. W. Tylden, Balliol College, Oxford.
Hon. and Rev. R. Sackville West, M.A., Withyham.
C. A. West, Esq., S. John's College.
Rev. F. Wrench, M.A., Stowting, Kent.
Rev. W. Wright, M.A., Pembroke College.

Among the presents received by the Society may be mentioned some original drawings and measurements of S. Helen, Bishopsgate, by J. B. Gardiner, Esq.; and some interesting rubbings of brasses, lately executed by the Messrs. Waller.

The Third Part of the Transactions of the Society, containing a selection of the papers read at the public meetings, has been published. Every members, whose subscription is not in arrear, is entitled to receive a copy upon application at the Publishers, Messrs. Rivingtons, London, or Mr. Walters, Cambridge. It is hoped that country members will apply through their booksellers to the London publishers. Some copies of the preceding Part are still unclaimed.

Immediately after the Anniversary Meeting, the Committee published and circulated an Address to the Society, together with an account of the meeting itself, which contained the usual Annual Report of the Committee for the preceding year. In consequence of this, it has not been thought necessary to issue an Annual Report in the ordinary form, while the regulations and relations of the Society are still undecided.

The Committee have made grants towards the restoration of the church of S. John, Croxton-Kerrial, Lincoln; of the Norman Tower at Bury S. Edmunds; and towards the rebuilding of the church of S. James, Wools-thorpe, Lincolnshire. Other applications have been refused, the works not having appeared satisfactory, or the cases not being of sufficient urgency. A grant has also been made to encourage the publication of a beautiful series of drawings of the First-Pointed chancel of S. Leonard, Hythe.

The Committee ought, perhaps, to report that they have received from New South Wales and Canada testimonies to the practical value of the Society's series, the *Instrumenta Ecclesiastica*.

The Society continue to receive applications for advice respecting New Churches or Restorations. Communications are to be addressed to either of the Secretaries.

OXFORD ARCHITECTURAL SOCIETY.

MEETING, OCT. 29, 1845.

The Rev. the President in the Chair.

NEW MEMBERS ADMITTED.

The Rev. Henry Holden, M.A., Balliol College; Upminster, Essex.
John Henry Brookes, Esq., B.A., Brasenose College.
Frederick Helmore, Esq., Magdalen Hall.

The President, in remarking that the time for the nomination of the new members of committee had now arrived, bore witness to the advantages which had accrued to the Society from the changes made in its rules and constitution about a year back. He felt it was time for him to retire from his position at the head of the Society, and stated that he retired from the Presidency with increased feelings of interest and attachment to the Society.

Mr. Freeman then read the report of the committee, which was as follows:—

The Committee, in presenting to the Society their first Report after the long vacation, trust that the members of the Society have not allowed the opportunities which that season must have given to many of them to pass unimproved; many have probably inspected numerous churches and other ancient buildings, and collected information on subjects connected with ecclesiastical art, which may form the materials of papers, as well as add to the Society's collection of drawings and other representations of the relics of ancient skill. The Committee hope that members generally will look upon the Society as a worthy depository for whatever information can be found on these matters; notes and drawings of every description are always valuable both for the private study of individual members, and also to aid the Committee in forming their opinion in the many cases in which their advice is asked with regard to the erection and restoration of churches. The way in which the Committee would more especially invite the co-operation of members of the Society generally, is by providing plans, notes, sketches, or mea-

surements of the churches within the Deanry of Abingdon, a district whose Architectural Antiquities will form the beginning of the second volume of the Guide. Any such forwarded to the Secretaries will be thankfully received, and will be of great advantage in providing materials for the continuation of that work.

The Committee also suggest to members that it would be desirable if they would in like manner mention any examples which may occur to them of parish churches which might serve as models for modern churches to hold about 500 worshippers; Decorated churches in the Diocese of Oxford would be preferred.

The Committee have now, in accordance with Rules VII. and VIII., to announce that the following Members of Committee will retire according to the provisions of the former Rule, the Rev. the Principal of Brasenose College, Mr. Liddell, Mr. Jowett, Mr. Parkins, and Mr. Merriman; and that they have determined on recommending to the Society the following gentlemen to be elected in their room.

The Rev. John Ley, B.D., Fellow of Exeter College.
The Rev. Thomas Chamberlain, M.A., Student of Christ Church.
The Rev. Bartholomew Price, M.A., Fellow of Pembroke College.
J. W. Knott, Esq., B.A., Fellow of Brasenose College.
H. J. Coleridge, Esq., B.A., Fellow of Oriel College.

Members having other candidates to propose must forward their names to the Secretaries before the next meeting of the Society, remembering that by the provisions of Rule VII., three of the Members to be new elected must be above the degree of B.A.

The Committee have to bring before the Society's notice this evening several very interesting presents; they would allude especially to the large collection of drawings presented by Dawson Turner, Esq., and by C. M. Robins, Esq., of Oriel College. The latter gentleman has also presented a brass which he discovered in London, removed from some unknown church, and which he hopes the Society, or some of its Members, may be the means of restoring, on any opportunity which may occur, to its original locality, or to any other which may be found feasible.

The Report of the Society's Proceedings for Easter and Act Terms has been issued by the Secretaries, and it is hoped that each member has received a copy. They have been enabled to print all the Papers read during the two Terms at full length, with the exception of the learned essay on Irish Antiquities read by the Rev. W. Sewell at the Annual Meeting, which they regret to say is prevented by unavoidable circumstances from appearing at full length.

The Committee trust they will not be exceeding their bounds by alluding to the proceedings of a kindred Society in a neighbouring County and Diocese, if they call the attention of their Members to the projected work on the churches of the Archdeaconry of Northampton, published by the Architectural Society of that Archdeaconry, under the supervision of a Committee, several of whose Members are also to be found in our own lists. The churches of that district are well known as some of the finest in England, from the earliest Romanesque or even Roman, to the latest Perpendicular, and many of them are rich also in historical and antiquarian association. Comparatively few names are now required to raise the list of Subscribers to such a number as to justify the commencement of the work, in which the Committee sincerely hope the Northampton Society will meet with the success which they deserve. Subscribers' names will be received by Mr. Parker.

The sub-committee, appointed to make arrangements for the restoration of Dorchester Abbey church, have reported that the subscriptions received are sufficient to enable them to commence the first portion of the work, the

repairs of the sedilia and south window of the chancel, immediately, and they hope that the work will be actually commenced in a few days. Every facility has been found on the part of the parish authorities, who enter most heartily into the Society's purposes, and are zealously seconded by the parishioners in general, who have already begun to offer of their substance for so good a work at the altar itself; the proceeds of the monthly offertory being devoted to the restoration, which already amount to a considerable sum. The Committee congratulate the Society upon being able to proceed thus far, but they hope that the fact of the work being really set about will only serve to excite members and others to enable them to proceed still farther; they trust that when the beautiful sedilia are restored they may be able to free the magnificent eastern window from its present mutilation; indeed they cannot utterly despair of seeing the vast pile of Dorchester Abbey restored throughout to the perfect beauty which again marks its more lowly but not less graceful daughter church of Clifton Hampden. Those who aid in this restoration will show practically their agreement with the great principle on which societies like ours are founded, that the appropriate decoration and arrangement of the temples of our religion is really a pious work, that the beauty of the material Church tends in no small degree to the honour of GOD, and, by that moral teaching which is a great end of Christian art, to the edification of His spiritual temple. And surely no better object for this end can be found than this ancient Abbey, the successor of a more ancient Cathedral, the mother church of such daughters as Winchester and Lincoln, the first seat of Christianity in this part of England, whence the truths of the Gospel were spread over at least one half of our country. Though church and city are equally fallen from their ancient dignity, such associations as these, independently of the intrinsic interest of so splendid and in many respects so unique a fabric, cannot surely but have a deep claim upon all who share in the revived feeling of reverence for the seats of ancient piety: no one, the Committee would fain hope, within this County and Diocese can behold the present condition of the Abbey church of Dorchester, and not contribute according to his means to the restoration of what, next to our own University, is its chief glory; and they deem that we may look yet farther and call the attention of all English Churchmen to our present design as to a national work in the highest sense, the restoration to its former beauty of a church which all should look upon with reverence, as connecting them with some of our earliest ancestors in the faith, the first preachers of true religion to our heathen forefathers.

Mr. Patterson then, as treasurer, at the request of the President, gave an account of the funds raised for the restoration of Dorchester church. He remarked on the great interest taken in the work by the parishioners in general, manifested especially in the offertory collections. Still he could not deny that the whole amount of subscriptions received was disappointing. While £4000 at least was required to complete the whole restoration, the subscription list amounted at present to no more than £373, of which £120 yet remained unpaid.

Mr. Jones then read a paper on some remains of ecclesiastical architecture in Cardiganshire: viz., the church of Llanbadarn-fawr, and the Abbey church of S. Mary of Strata Florida, or Ystradflwr.

The meeting adjourned shortly after nine o'clock.

MEETING, Nov. 12, 1845.

The Rev. the President in the chair.

NEW MEMBERS ADMITTED.

Honorary.

The Rev. George Ayliffe Poole, M.A., Secretary of the Northampton Architectural Society; Welford Vicarage, Northamptonshire.

Ordinary.

The Rev. J. L. Petit, M.A., Secretary of the Lichfield Architectural Society; the Uplands, Shiffnal.
Rowland Bateman, Esq., Christ Church.
W. G. Cox, Esq., Trinity College.
Dudley C. C. Elwes, Esq., Briggs, Lincolnshire.
C. R. F. Locke, Esq., University College.
C. B. Mount, Esq., New College.
R. W. Randall, Esq., Christ Church.

The President read the list of members proposed to serve on the committee.

Mr. Jones then read the Report of the Committee.

The Committee have to call the attention of the Society this evening, to several matters of the highest interest and importance to the Society, as regards both its internal economy, and its external relations. The increased activity displayed in the Society since the introduction of certain important changes, within the past year, has been such as to warrant the completion of those arrangements, if they should have been left in any respect imperfect. The Committee would allude especially to a motion for making alterations in Rules VII. and XII., which will be brought before the meeting this evening, under its sanction. This motion having been laid before the Committee, and approved of since the last General Meeting, under the provisions of Rule XIX., must be proposed to the Society this evening; but as the Society is not required to decide the question without due time for deliberation, the discussion of the question will be reserved for the Special Meeting to be held on Tuesday, November 18th. In order that Members may be able to consider the question in all its bearings, it is necessary to observe, that the object of the motion is to assign to the Treasurer certain duties which seem naturally to belong to his office, and which appear to have been overlooked at the late revision of the rules. Up to that time all the duties which now devolve on that officer, had been executed by the Secretaries; so that, in point of fact, at the election of a Treasurer with new duties at the commencement of the present year, a new office was created by the Society. The object of the present motion is to complete this important alteration.

The Committee have already alluded to the changes made in the mode of printing the Society's Reports. In consequence of the present arrangement applications have been received for copies in addition to those which are sent gratuitously to each member. It has been therefore determined to print a sufficient number both for distribution and for sale.

Among the presents received since the last meeting, it is necessary to notice a very curious palimpsest Brass from Oakover in Staffordshire, for which the thanks of the Society are due to Mr. Gregory of Wadham College. Its great peculiarity consists in the figures of the children being engraved on a figure which must have previously represented a female.

As regards the external relations of the Society, and the daily extension of its influence in the country, the Committee are much gratified in stating that the Architectural Society of Saint Alban's has been admitted to the same privileges which have been granted to other local Societies. It is most satisfactory to observe the frequent formation of new Architectural Societies in various

parts of the country, each of which bears fresh testimony to the improved tone of feeling, in matters pertaining to Ecclesiastical Art, which now pervades all England, and is beginning to manifest itself in various parts of Christendom.

The Committee have to record some most satisfactory instances of this feeling, in the applications which have been made to them for advice, in the restoration of churches in the country; the Committee allude in particular to the churches of Rudbaxton in Pembrokeshire, Abergele in Flintshire, and Llanfairynghornwy in Anglesey. But the restoration which naturally most engages the attention of the resident members of the Society, has been commenced, and has hitherto proceeded most satisfactorily. The Committee refer to the repairs now in progress at Dorchester. The workmen are at present employed on the great window over the sedilia, on the mouldings of which traces of colour have been discovered. The sedilia themselves likewise exhibit marks of having been painted, their backs having been adorned with diaper work of various patterns, which can be made out sufficiently to afford a hope that they may at some time be restored to their primitive splendour in all respects. Painting has also been discovered under the Jesse window, on the north wall of the chancel.

The Sub-Committee appointed to commence a collection of tracings of painted glass, report that they have confined their attention in the first instance to Merton College, as affording the best specimens in Oxford for their purpose.

The thanks of the Society are due to Charles Winston, Esq., of the Inner Temple, for the assistance he has rendered in the matter, and for some of his very accurate tracings which he has kindly given to the Society.

The Sub-Committee appointed to report to the Committee in the question of the removal of the Society to another room, have to report that they have with this view visited and inspected the only two places that offered for the purpose, viz., Giles' auction room in the High Street, and the Music room in Holywell. That in regard to the former of these, it is at present very badly lighted, and altogether inferior to the room now occupied by the Society, except in situation, and in the fact of there being two or three small rooms connected with it, that might be rendered available for the general objects of the Society: but that they do not consider that the last mentioned advantages offer an adequate compensation for the additional rent of £30 per annum beyond their present, and for the outlay required on the room, which if borne by the landlord would probably entail a further increase of the rent.

In regard to the Music room, they consider that it might very easily be adapted to the purposes of the Society, without materially disturbing its present arrangement; that it presents very great advantages in its situation, in the spacious accommodation which it offers, and in the ample room in particular, which it affords by its lofty walls for the display of the Society's rubbings and casts, as well as in the domestic apartments connected with it, which are capable of lodging the clerk of the Society, and who would thus be in constant attendance in the room. Altogether they consider it to be very eligible, and do not hesitate to recommend the Society to secure it, if satisfactory terms can be made with Wadham College, to which it belongs, and with the present lessee under the College, who has a considerable unexpired term in it.

Mr. Freeman then read a paper on the "Development of Roman and Gothick Architecture, and their Moral and Symbolical teaching."

The chief objects of the writer were to "challenge the perfection of Gothick art to belong to the Perpendicular" style, and to show "the Romanesque style to be as truly and in as strict a sense a Christian Architecture as Gothick itself."

The President thanked Mr. Freeman for his paper, and said that it was one which he should have great pleasure in reading when printed.

Mr. Patterson observed that he was not wholly competent to judge of so long and intricate an argument, but that he, in common with many other members of the Society, disagreed with several opinions advanced in it; and he thought it unfair to individual members that these should be published as the opinions of the Society.

Mr. Parkins concurred with Mr. Patterson in his objection to the views advanced by Mr. Freeman.

Mr. Jones thought that the difference of opinion among members was a strong argument in favour of printing the paper; for by this means members would be enabled to consider the arguments at leisure, and if necessary, to combat them on some future occasion.

Mr. Freeman said that the Reports contained many conflicting statements, all of which could not be supposed to represent the opinions of the Society.

Mr. Patterson said that it had been remarked to him by a leading member of the Cambridge Camden Society, that there was not a sufficiently clear distinction made in our Reports, between the opinions advocated by the Society and those advanced by individual members. He merely wished this distinction to be made in the present instance, and not to prevent the publication of the paper; and his end would be answered by his protest being recorded side by side with the paper itself.

The President remarked that it was difficult to judge of the merits of so long a paper from merely having heard it, and it was therefore most desirable that it should be printed. He did not think that the views brought forward in papers were generally ascribed to the Society as a body, and agreed with Mr. Patterson in thinking that his protest would be a sufficient guarantee against any such misapprehension.

The meeting dissolved about ten o'clock.

SPECIAL MEETING, NOVEMBER 18, 1845.

The Rev. the President in the chair.

NEW MEMBERS ADMITTED.

The Rev. Charles Wrottesley, B.D., All Souls College; East Knoyle, Wiltshire.
George Case, Esq., B.A., Brasenose College.
Edward Gunner, Esq., S.C.L., Trinity College.
I. G. Smith, Esq., Trinity College.
C. Fox, Esq., New College.
Owen B. Carter, Esq., Architect, Winchester.
James Saunders, Esq., St. Giles', Oxford.

The Meeting then proceeded to elect a President for the ensuing year, when the ballot fell upon the Rev. the Principal of Brasenose College.

The President read the names of the members proposed to fill the

vacancies on the committee; and, as no other persons had been nominated, declared them duly elected.

The Meeting then proceeded to elect two auditors for the ensuing year.

Mr. Marriott of Trinity College proposed, and Mr. Rooke of Oriel College seconded, the Rev. Edward Hill, M.A., Student of Christ Church, and the Rev. C. P. Eden, M.A., Fellow of Oriel College.

Mr. Hill remarked on the inexpediency of electing two entirely new auditors, and suggested that one at least of the present holders of that office should be re-elected.

Mr. Parker proposed, and Mr. Jones seconded, the Rev. M. J. Green, M.A., Fellow of Lincoln College.

Mr. Marriott then withdrew his nomination of Mr. Eden, and Mr. Green and Mr. Hill were declared duly elected.

Mr. Freeman then read the Report of the Committee.

From the short time which has elapsed since the last Meeting of the Society, the Committee have naturally but little to report this evening, neither would they wish to intrude unnecessarily on the time of the Meeting when there is so much important business for discussion. Still, even in this brief interval, fresh evidence has been obtained of the increasing influence of our Society, and the principles which it advocates in different parts of Christendom. An application has been received from the Lord Bishop of Toronto for plans and advice as to the erection of churches in his Lordship's Diocese, and it has been agreed to forward to his Lordship a set of the Society's publications of Ancient Churches and Church Furniture. An application has also been received for a design for a font-cover for the newly-restored church of S. Mary de Crypt in the city of Gloucester; and Mr. Cranstoun has received instructions to furnish a working drawing for that purpose from an ancient one in St. Mildred's church at Canterbury.

The Committee have further to report that the Sub-Committee appointed to treat with Mr. Dicks, the present occupant of the Music Room, and Wadham College, the *owners* of the property, for the transfer of Mr. Dicks's lease of that room to the Society, have concluded their negotiation with the College and with the lessee, Mr. Dicks, subject to the approval of the Society, on the following terms:—

That the lease should be transferred to the Master of University, Principal of Brasenose, and Rector of Exeter, (who have signified their assent to act as Trustees to the Society,) to hold the building in trust for the Society at a rent of £62 or £63 a year, (the rent paid by the present tenant,) including the amount paid for fixtures; that some trifling additions should be made to the domestic buildings attached to the Music Room, and that Mr. Dicks is to be allowed to occupy these, with a salary of £40 a year, on condition of his performing the duties of Clerk to the Society, and of being in constant attendance throughout the day in person or by deputy to open the room to any Members, so long as he shall continue to give satisfaction to the Society.

The lease contains the usual covenants as to the liabilities of the respective parties in regard to the repairs. The taxes, including land tax, to be paid by the tenant. The additional annual expense incurred by the Society by their removal, if approved, will be £40 a year beyond the present charges for rent of room and services of a clerk.

As a considerable further expense, not less it is calculated than £150, will be incurred by the removal of the Society's casts, &c., cleaning the walls

and ceiling, fitting up the room with additional shelves, which the Society's funds are unequal to sustain, a subscription will be entered into to defray the same.

The Committee have finally to mention, that for the remainder of the present Term the Society's Room will be closed at 4 o'clock, P.M.

After some conversation, the question for confirming the Report of the Sub-Committee and removing to the Music Room was put by the President, and carried unanimously.

Mr. Parkins proposed, and the Rev. M. J. Green seconded, the following motion, which was carried unanimously :—

That a Subscription be immediately entered into to defray the expense attendant on the removal of the Society's collection.

The President then put to the vote Mr. Marriott's motion for making alterations in Rules VII. and XII., which was carried unanimously.

The President said that he could not leave the Chair without thanking the Society for the honour which they had conferred upon him, in having chosen him to be the first president after the late change in the internal arrangements of the Society. He could only add that he now left the Chair with an unabated regard for the interests of the Society.

Mr. Wayte having taken the Chair, Mr. Parkins moved, and the Rev. E. Hill seconded, an unanimous vote of thanks to the Rector of Exeter College for his conduct in the Chair during the past year.

The Rector having returned thanks, the Meeting separated at about half-past nine o'clock.

EXETER DIOCESAN ARCHITECTURAL SOCIETY.

A QUARTERLY MEETING of this Society was holden at the College Hall, on November the 13th, 1845. The Rev. Chancellor Martin having taken the chair, the Rev. P. Carlyon, one of the Secretaries, read the Quarterly Report of the Committee. It referred to the past connection of the Lord Bishop of Frederickton with the Society, and to the satisfactory progress made towards the erection of his cathedral; and gave a somewhat full report of the two churches recently consecrated in Exeter and its neighbourhood—All Hallows on the Walls, and S. Michael's, Sowton. After the report of the Treasurer had been read, the following new members were proposed and elected :—

Ashford Sandford, Jun., Esq.
Barron Field, Esq., Torquay.
Rev. R. I. Hawker, Morwenstow.
Rev. — Hughes, Tiverton.
Rev. S. C. Kempe.

Some rubbings of brasses were presented by T. G. Norris, Esq., and some drawings of stained glass from the clerestory of Exeter cathedral, and of some *modern* fonts, &c., by the Rev. J. L. Fulford.

An excellent Report was then read by T. G. Norris, Esq. prepared by the Rev. N. F. Lightfoot, one of the secretaries, upon some

churches visited by some members of the committee :—namely, S. Mary's, Uffculm, in which are some beautiful piers and arches and corbels, of a very early Middle-Pointed character; All Saints, Culmstock, where a beautiful cope is used as an altar covering, and is highly valued by the parishioners (this church has been almost rebuilt within a period of twenty-five years, and, considering the time, the work is very fair); a chapel at a hamlet called Culm Davy, in the parish of Hemyock; the parish church of which, S. Mary, has a chancel of late First-Pointed character, and a later south chantry chapel; S. Andrew's, Clayhidon; S. John's, Sampford Peverell; Ashford chapel, which is to be restored; All Saints, Holcombe Rogus, remarkable for a pen, twenty feet by twelve, and twelve feet high; S. Peter's, Updown; and S. Andrew's, Halberton, where is a good Devonshire screen and parclose.

The Rev. J. L. Fulford read a short account of the stained glass in the clerestory of Exeter cathedral.

The meeting then separated.

REVIEWS.

A Description, or Breife Declaration of all the Ancient Monuments, Rites, and Customs belonging or being within the Monastical Church of Durham before the Suppression. Written in 1593. Published for the Surtees Society, and edited by the Rev. J. RAINE.

WE have, at length, an authentic edition of that most interesting work, which, as published, though in a mutilated form, by Davies of Kidwelly, in 1672, has, under the title of *Rites of Durham*, been so valuable to all engaged in Ecclesiological researches. We need not here expatiate upon the increased value of the present edition, but congratulate the Surtees Society on the judgment which it has shown in deviating in the present instance from its strict rule, of only publishing inedited documents. This reprint is the more useful, because the Surtees Society sells copies of its publications to non-members.

Mr. Raine has chiefly employed four MSS. in the preparation of this edition. The first he fixes by various indications about 1620 or 1630. This forms the text of the first twenty pages (out of ninety). The next, which is the most valuable, but unfortunately imperfect up to that point, is a paper roll, sixty-seven feet long and six inches broad, which forms the basis of the text of the remainder of this edition. The Editor supposes that it was written about 1593. Some of the sheets of which it is composed are endorsed with the names of their transcribers. The third is a transcript of portions of the book with valuable additions and continuations, in a sort of commonplace book of one Theophilus Brathwaite, who lived in the middle of the seventeenth century. The fourth is after the Restoration, but contains a particular account of the painted glass in the Cathedral, not found in the other MSS. The MS. circulation of the work in question so

long before any one ventured to publish it, is a very curious fact. Davies's book was taken from a MS. different from any of these, and it accordingly furnishes some passages not to be found in any of them; these are incorporated into this edition. Mr. Raine says, "It seems evident that Davies curtailed his manuscript, and modernised its spelling and language."

Five appendices have been added to the present edition.—I. A Description of the glass histories in the windows, which we have mentioned as being contained in the 4th MS. This has already been published in Dr. Hunter's edition of the Rites in 1733, but in a modernised and inaccurate form.

II. A memorandum of the Visit of Henry VI. to Durham in 1448, with a letter of the King to John Somerset mentioning his visit. These are found in Hunter, but without the authority from which they are extracted being quoted.

III. Inscriptions beneath the figures of such monks of the Benedictine order as were painted upon the screen-work of the altar of S. Jerome and S. Benedict, in Durham cathedral, extracted from Prior Wessington's inedited treatise, "*De Origine Monachatus, cum aliis de statu Monachili*," preserved in the cathedral library. "These inscriptions are now printed for the first time, curtailed however of much of the history which is appended to each in the manuscript, and which was probably equally omitted upon the picture. We have, however, printed at length such biographical notices as are appended to the Saints of Lindisfarne, or the northern counties, and from them the nature of the rest may be ascertained."* Might we suggest this treatise of Prior Wessington as a proper object of publication to the Surtees Society?

IV. 1. *Scripturæ sub imaginibus Regum, ad ostium chori Ecclesiæ Dunelmensis ex parte australi.* 2. *Ead. ex parte boreali.* 3. *Ead. sub imaginibus Pontificum . . . ad austrum.* 4. *Ead. ex parte boreali.*

V. *Liberatura Specialis*, 1510; from one of the Bursar's books containing a list of all the dependents of the church, and the quantity of cloth each received.

VI. "An Abstract of such Indulgences as are preserved in the Treasury, granted to those who promoted the building of the Nine Altars, who visited in devotion and with gifts the shrine of S. Cuthbert, the various altars and relicks of the church, or who in any way contributed to its benefit. These Indulgences afford many valuable dates; and it is interesting to observe how those dates confirm the character of existing architectural details."

All the publications of the Surtees Society (established in 1834) seem to be of a very valuable description. Among them is a Ritual of Durham (?) of the ninth century, with an interlinear Northumbro-Saxon Translation and the *Liber Vitæ* of Durham.

* Among the names we find *Sanctus Gregorius VII.* This is curious as S. Gregory VII. was only formally canonized in the last century.

Anglican Church Architecture, with some Remarks upon Ecclesiastical Furniture. By JAMES BARR, Architect. Third Edition. Oxford: Parker. 1846.

WE have perused this edition, and are glad to observe a considerable improvement in tone. The book is tame, and unscientific; but, with the exception of a few mistakes which we shall point out, safe and even instructive. A book published now ought to have got beyond Rickman's nomenclature of styles; and nothing can be more loose than the way of chronologizing the reigns of the several styles by centuries. Again, the nomenclature of details is not consistent; sometimes, for instance, we find *monial*, sometimes *mulion*. The author, though a professional architect, has given some perspective sections of mouldings; a popular expedient which would be almost inexcusable in a lady's treatise on architecture. The arrangement of the book is also unsatisfactory; and has reduced the author to much repetition of his not very numerous facts. As usual, many of Mr. Parker's ever-green woodcuts meet us again; illustrations selected, because the publisher chances to possess certain blocks, cannot always be the best or most apposite examples.

We proceed to point out a few mistakes. The nave is not to be defined as the place for the font (p. 21, and again p. 35). The chancel is the place for the altar; but the font need not be in the nave, though in our climate it usually is. A well, or a baptistery, used to serve for Holy Baptism; and some chapels of our own, not parochial, have no font, and yet naves. The nave is for the accommodation of worshippers. A screen ought to have been more strongly recommended. It is more than a 'graceful partition,' (p. 22,) or an 'elegant partition' (p. 45); its use is not merely æsthetical. Again, stalls are not merely to be used in a collegiate church, as implied p. 49.

A more grave fault is recommending the Norman style for little rural churches, (p. 115,) and quoting Rickman to the effect that numerous Third-Pointed churches might be exactly copied (p. 181). People must learn that it is absurd to build in an imperfect, or a degenerate style.

Having protested against these blemishes, we can recommend the book as a pretty and tolerably safe introduction to some acquaintancè with church architecture.

The Illuminated Calendar and Home Diary for 1846; copied from the "Hours" of the Duke of Anjou, King of Sicily and Jerusalem. London: Longman, Brown, Green, and Longmans.

THE Illuminated Calendar for 1846 is, in one point of view, an improvement upon that for 1845, which consisted of a modern almanack, the pages of which were surrounded with illuminations taken from the Hours of Anne of Brittany. In the present instance the almanack comes first, and is succeeded by a fac-simile of the Calendar prefixed to the Hours of Charles, Duke of Anjou, executed in 1380, and now

preserved at Paris in the Bibliothèque du Roi. It has therefore a certain ritual and æsthetical value. At the same time we are not blind to the risk of the unreality which may be encouraged by reproducing what was intended as the useful prefix to a Book of Prayers as the ornamental adjunct of an almanack. Better far would it have been to have reprinted this Calendar, if its publishers so listed, under its own title, than with its present accompaniments. We are sorry to find that the modern Calendar presents us only with a selection of the black-letter days. The Ember and Rogation weeks are, however, marked. The existence of such works as the present is, at all events, a witness, as far as it goes, of the increasing interest which all classes find themselves, even against their will, taking in the mediæval Church.

A Chart of Anglican Church Ornament: wherein are figured the Saints of the English Kalendar with their appropriate Emblems; the different styles of Stained Glass, and various Sacred Symbols used in Churches, collected from ancient examples. By H. BEDFORD, Junior. London: Published by John Weale, 59, High Holborn.

MOSES PRIMROSE was charmed with cosmogony, and bought the gross of spectacles—a memorable example and to be remembered by young lady ecclesiologists who may be tempted with the above title, bright with rubrication as it is, and “stopped” with crosses in a manner as vulgar as it is absurd and irreverent. Mr. Weale should really refuse to put his name to such catchpenny publications. The exterior of this “Chart” is vastly offensive, containing the title abridged in a vesica, surrounding the Ensign of our Salvation with the Agnus Dei and the Evangelistick symbols. Such sporting with sacred things is far more disgusting than honest iconoclastick Puritanism, and we almost sympathise with those who derive their knowledge through shop-windows, and call the ecclesiological movement “man-millinery.”

On the Reverence due to Holy Places. Second Edition, Enlarged; pp. 52. Rivingtons.

WE are heartily glad to see Mr. Markland's tract in a second and improved edition. There are many passages in it which we could wish to quote at length: but it would be an injustice to our readers, who ought really to have it for distribution. Among the subjects embraced, are behaviour in church, the duty of the guardians of churches, the treatment of churchyards and the fitting kinds of epitaphs and monuments, the duties of choristers, bell ringers, and workmen, and of antiquarian investigators, and the proper treatment of sacred ruins. The author calls especial attention to the advantage of repairing such fabricks as Fountains, Tintern, &c. as hospitals for aged priests; certainly a most desirable scheme. The end is devoted to an appeal in favour of church restoration and adornment.

Six Sermons preached at the Consecration of the Church of S. John the Evangelist, Jedburgh, in the Diocese of Glasgow, with an Introduction. Edinburgh: R. Grant and Son. 1845.

WE ought to have noticed this interesting volume before. The introduction, with which alone we are concerned, after a brief account of the position of the Church in Scotland, and the circumstances of the foundation of S. John Evangelist's, Jedburgh, proceeds to describe the building. The volume contains also several views, unfortunately not of a very high order, of the edifice. The design was by Mr. Hayward. There are chancel, nave, porch, and sacristy. The material is a warm sandstone, rubble built, with dressings of hewn stone. The roofs are high, and have Westmoreland slates. The bell bears the legend *Quos convoco salvos fac Domine*. The open benches are of solid oak: those nearest the chancel being appropriated to the use of the poor. The church is provided with litany-desk and eagle-lettertern. The roof of the nave, which is open, is coloured in diaper; the chancel roof is coved, the woodwork being painted, and the ceiling made of coloured tiles. Colour is also introduced on the walls of the chancel: and several of the windows are already filled with stained glass. The floor also is laid with rich encaustick tiles. There is also a rood-screen. The altar is carved, and properly furnished. The Introduction, for which we have to thank the Rev. W. H. Teale, concludes with an account of the solemn consecration of the church. We have every reason to congratulate the founders of this church on their success. S. John's, Jedburgh, is by no means unimportant as a step in the present growth of Ecclesiological knowledge: and will bear its part in the history of the revival of Christian Art, should it ever be written. We hope, before long, it will be honourably rivalled in Scotland by the erection of more churches by the holders of land in that country.

Sharpe's London Magazine. Parts I. and II. November and December. 1845.

WE hardly think that this work comes within our province: but the publisher, we suppose, ought to know best. At least, we can safely give it our good wishes; for the matter is excellent, and the illustrations very creditable, and (considering the price of each number) quite astonishing. We admire the woodcut of the traveller and the Cornishman, engaged in conversation by the well of S. Keyne, in Part I. And we are rejoiced to see that there are no "Gothick"—Gothick in more senses than one—prettinesses, such as defile the pages of so many similar books, and which, ere long, we hope to expose. Pickersgill's illustration to Mr. Milnes' Ballad, page 88, is, as is often the case with this artist, exaggerated; nor do we much like Franklin's Suabian Warrior, page 128.

NEW CHURCHES.

WE wish, before again commencing our somewhat ungrateful task of church criticism, to say a few words on the principles by which we have hitherto been guided in it. It has been said, we know, that the *Ecclesiologist* at first gave ample reasons for every condemnation or favourable sentence that it pronounced, but that of late it has praised or blamed without assigning any cause, and put an *ipse dixit* in place of a proof.

Now this is, in part, true. When the principles of our science were ill understood, and almost everything that we said was, to many of our readers, new, it was very necessary to prove at length as a proposition what we now assume as an axiom. It would be most unprofitable if now, every time that we condemned a church for too short a chancel we had to quote S. Chrysostom and S. Gregory, Durandus and Beletus, Martene and Asseman, Bishop Montague and Archbishop Laud; we should weary our readers out if, in our protesting against Western Triplets, we quoted over and over again the same churches to which we first appealed as our authorities. Our criticisms are always to be taken in connexion with our leading articles; we assume nothing in the former that we have not proved in the latter. For example, in future we shall feel at liberty to condemn, without re-assigning our reasons, a church that has no sacristy, or has one that is gabled, or one (except by necessity) in any other position than the north-east end of the chancel. Hitherto we have not condemned these things without giving our motives at more or less length.

Again, we have had so much trouble, and lost so much time, in replying to the letters of architects who did not acquiesce in our criticisms on their works, that in future we intend to claim the privilege of reviewers; and (except any clear mis-statement be proved in our accounts of churches) we shall, therefore, henceforth take no further notice of such communications than by announcing their reception. The case is widely different with those correspondents who may find anything which they consider open to objection, or requiring explanation, in our leading articles. These it will always give us pleasure to explain, to defend, or, should we be convinced of error, to retract. And with these remarks we proceed to the first church that we have to notice,

S. Andrew, Fairlight, near Hastings.—The old church has been recently pulled down, and this building has come in its stead. It stands on a high hill, Fairlight Down, and is a sea-mark. Judging from the drawing, it has chancel, nave, south porch, tower at north-west end of nave, and perhaps north aisle. There are four good points in this building: first, a moderate chancel; second, a porch in the proper position; third, a roof of lead; fourth, a tolerable west window of three lancets, with three plain circles in the head. Everything else is as bad as it can be. The windows in the nave are couplets; the buttresses thin, meagre, and obtruding themselves into the corbel table; the tower, in its contour, a copy of that at

S. Andrew's, Hove, near Brighton, embattled, with an octagonal embattled turret at the north-east end. The belfry windows are of four lights; a couplet, that is, between two lancets. The management of the buttresses is faulty: double at each angle, they unite at the lower set-off into square turret-like things, which, die into the corbel table.

S. John, South Hackney.—The present large and important church by Mr. Hakewill is well intended, and has some bold and good points, but there is much at which we are compelled to express dissatisfaction.

The tower appears to be a close copy of S. Mary's, Stamford, than which a finer model could of course scarcely be found. But the architect has introduced an enormous cathedral doorway at the west end, so *very* large as to appear to us quite out of character with any parochial church. Can the architect adduce any ancient authority for a double doorway of this size and kind under similar circumstances? The mouldings, jambs, arrangement and size of the shafts, and similar details, are not in the strictest accordance with ancient usage, through by no means grossly incorrect.

The nave seems too wide, and the aisles too narrow. The nave-piers are simple circular and octagonal shafts. Surely a complex arrangement might have been introduced in so large and costly a church.

The side doorways (to say nothing of their details) without porches, the flying buttresses, which are cathedral features not fit for parochial structures, the most objectionable apse, which modern architects will persist in adopting, in defiance of precedent, appearance, and as we think, convenience and propriety, the somewhat meagre side buttresses, and the poverty of the interior splays of the lancet lights, are all, in our opinion, decided faults. As however only the lower portion of this building is at present completed, we are inclined to suspend a more positive judgment on its demerits. The roof will be of excellent pitch, which is a great point.

CHURCH RESTORATIONS.

COLOGNE CATHEDRAL,

FROM THE KÖLNER DOMBLATT.

From the Forty-Eighth Report of the Committee of the Central Society for the Restoration of Cologne Cathedral. Held at Cologne, September 23.

THE President opened the meeting by laying before it the programme of the subjects to be brought forward on the occasion.

It was hereupon communicated to the Meeting, that, according to a notice of M. Broix, Canon and Inspector of the Schools, the contributions from the elementary schools towards the works of the Cathedral, amount, for the past school-year, to 122 thlr. 20 sgr. (equal to about £18. 8s.) and that the sum of 29 thlr. (or £4. 7s.) has been received from Mrs. Kranz's establishment, being the proceeds of work done by the pupils themselves. The Committee recognises

herein a gratifying token of continued sympathy, and is glad to have the opportunity of inserting these results in its present report as an example well worthy of imitation.

Since the last Committee-meeting the total receipts of the Society, which up to that time are stated at . . . 142773 thlr. have been raised by the addition of about . . . 4761 „

The items being as follows :—

1. Returns of Collections made in the parochial divisions of this city, up to the present time . . .	3506 „
2. Contributions from several Catholick Clergy and Teachers of the Eichsfeld . . .	40 „
3. From His Royal Highness the Duke of Mecklenburg Schwerin . . .	200 „
4. From the Graff von Fürstenberg-Stammheim . . .	500 „
5. Regular annual subscriptions from members of the Society, and of Auxiliary Societies . . .	515 „
	<hr/>
	4761(=£714)

So that the total receipts of the Society amount to 147,534lr. (equal to about £22,130).

The President then proceeded to read the following order of the supreme Cabinet, dated the 1st of September, 1845.

“I have received the report of the Central Restoration Society’s operations during the last three years, transmitted to me the 2nd of last month, and have taken cognizance of its contents with true satisfaction. From it I perceive with pleasure the constantly growing sympathy for the grand object of the Society in most of the provinces of Germany, and am much gratified in recognising the credit which the Society’s Committee has gained itself by its wise and strenuous conduct of the concerns entrusted to its care. The judicious administration and application of the resources placed at its disposal are sufficiently attested by the performances of the Society during the short period of its existence. These fully answer every reasonable expectation, and justify a still higher confidence in the successful prosecution of this sacred and noble work. To promote this success to the utmost of my power and with undiminished interest, forms one of the objects to which my life will be devoted.”

FREDERICK WILLIAM.

Sansouci, September 1, 1845.

To the Central Society for Restoration of Cologne Cathedral.

Addresses of thanks were then read and signed, to the Queen of England and King of Hanover, and the meeting concluded with the admission of the Grand Duke of Mecklenburg Schwerin as Honorary Member of the Committee.

From the Forty-Ninth Report of the Committee of the Central Society for the Restoration of Cologne Cathedral. Held at Cologne, Oct. 21st, 1845.

THE President opened the Meeting with the following communication relating to the receipts of the Society since the last meeting of the Committee :—

Out of the proceeds of the Collections made in the parochial divisions of this city have been handed over to the Society's account	1952 thlr.
From special Donations in the city of Cologne	100 "
From Payments made by Auxiliary Societies and distant Members	64 "
From Contributions made by Foreigners visiting the Cathedral, and entered on the Subscription List lying in the Treasury	102 "
The Contribution of His Highness the Sovereign Prince of Lichtenstein, 200 ducats	638 "
The Fourth Quarterly Subscription of the "Brethren's Restoration Society" in the Mühlengasse in this place	40 "
Total	2897 thlr.

Or about £434 11s., which added to the previously received sum of 147,534 thalers, makes the total amount of monies received by the Society amount to 150,431 thalers, or about £22,565.

He then communicated the Report of M. Zwirner, the architect of the Works, relating to the progress of the restoration since the 1st of July. The contents of which are as follows :—

The most important event connected with the restoration of the cathedral during the last quarter was the visit of their Majesties the King and Queen, on the 5th of August, and its repetition on the 13th, accompanied by Her Majesty Queen Victoria of England. The lively sympathy which their Majesties have evinced towards this grand undertaking, as well by this visit as in other ways, is one of the strongest motives with the Restoration Society for still greater activity and energy; and all true friends of the restoration have accordingly hailed with lively gratitude those events which have been made known to the public at large in the last two numbers of the KÖLNER DOMBLATT.

The Royal words, "*I congratulate myself upon having lived to experience the pleasure of seeing this noble work so strenuously advanced,*" with which our Most Gracious Sovereign, on the occasion of his inspecting the parts of the building then in course of execution, was pleased to express to me his satisfaction, give new life and activity to the works in all directions. Under his powerful patronage this magnificent temple will progress with still greater confidence to its perfect completion.

The advance made during the period embraced in the present Report consists, on the south side, in the additional height to which the piers of the transepts have been carried. In the same part, the western aisle of entrance (*Eingangshalle*) has been completely vaulted in, and the eastern begun to be so. A great quantity of stone is lying ready cut for the work, and still more is expected from the quarries, in order if possible to vault-in the middle space also before the end of the year.

Similarly, only somewhat further, advanced are the works in the north transept. Here the three spaces are for the most part already vaulted over, and they will at all events be quite completed in the course of the present autumn.

The works in the northern nave aisle were put in activity immediately after the illustrious visit alluded to in the beginning of this Report, it being necessary that the old roofing should be retained till

up to that time. This has now been removed, and scaffolding is in course of erection in order to set to work upon the new vaulting. Seven bays of original vaulting, as is well known, already existed on the north side; so that there remained but five to construct. But on the removal of the old roofing and woodwork, the south-eastern pillar (*Widerlagspfeiler*) of the seventh bay was discovered to be built of brick in the most slovenly and insufficient manner. The groining bands and ribs of tuffstone springing from it were in the same way most meanly put together, the lines broken so as to form polygons, and the joints very faulty. Still, supposing this defect could have been partly discovered from below by the naked eye, and the conclusion thence arrived at that this vaulting was of later origin than the other portions of the beautiful vaulting of the cathedral with which it admitted of no comparison, this would not have prevented it from being retained from antiquarian considerations had the previously-concealed pillar proved at all adequate to support the pressure it would have to endure from a buttress (*Strebpfeiler*) rising from it to the additional height of ninety feet and more.

This not being the case, this pillar and the vault belonging to it had to be given up to destruction. This is at present being accomplished, and the construction of the remaining spaces of vaulting suffers some delay in consequence. In general, the works will be carried on uninterruptedly with about four hundred men. Meanwhile the supply of stone is by no means kept up with the regularity to be desired, notwithstanding that arrangements have been entered into with ten different contractors. There is considerable difficulty in procuring stone of good quality in a sufficient quantity; and even were these stones obliged to be delivered in all at once according to given dimensions, the due succession would not be always observed, as the quarry-men work out the material only as it can be procured to best advantage from the rock.

KÖLN, Oct. 5, 1845.

Rome. S. Paolo fuori delle mura.—Our readers will be interested in the restoration of this Basilica, especially as it was formerly under the protection of the Sovereigns of England. In the year 1821, the church was almost consumed by fire. Nearly the whole interior was destroyed, and even the marble columns were split by the heat. There remained, however, the mosaic vault of the apse, some chapels eastward of the transept, and enough of the general shell to have enabled the restorers to revive the ancient appearance of one of the most curious churches of Christendom. For though, of course the destruction of the greater part of the fittings, which are described to have been a perfect treasury of church antiquities, was irreparable; yet enough was preserved,—for example the Pointed baldachino,—and enough might have been remembered, to have in some degree compensated to the Church for the loss of the least-altered Basilica in Rome. Most unfortunately, however, very little veneration for the remains of antiquity is felt at Rome. The rebuilding of the church was entrusted to M. Poletti, whose sole aim seems to have been to distinguish himself by raising a huge Pagan temple in his own variety of the modern classical style. We have nothing to thank him for

except the retention of the apse and the eastern remains; and perhaps for keeping the general arrangement of five aisles. All the rest of his work demands unqualified condemnation. The transept is already finished, and was reconciled by the reigning Pope in 1840. It is a vast Pagan room,—reminding us more vividly of the hall at Downing College than of any other building; so bright and airy that the grim mosaics of the ancient apse look quite out of place. At present, a temporary apse is built in the nave arch, and the arches to the aisles are also blocked up. The latter arches, two on each side of the nave arch, are very small and appear insignificant. One would never guess that they are afterwards to open into such vast aisles. The baldachino, which was finished in 1285, was saved and has been fairly restored. One chapel, eastward of the transept, of some age, but in wretched taste, was also saved, and has not been improved. The external face of the north transept, which is seen first as S. Paul's is approached from Rome, has been most miserably treated. It does not retain the least solemnity, or even an ecclesiastical character; anywhere but in Italy it might have been taken for a railroad-station. The repairs are now proceeding in the nave: slowly enough; it being hinted that it is found convenient to prolong them. Gangs of chained galley-slaves toil in the work,—the strangest and saddest church-builders one ever saw; and a sentinel with his musket follows the visitor, even into the re-consecrated transept, and rudely prevents his taking the slightest memorandum. We fancy the first Basilica of S. Paolo was built on a different system. The money for the works is raised partly by voluntary contributions, (George IV. gave a large sum,) and partly by a compulsory tax upon the income of all who enjoy salaries, or even widows' pensions, from the Papal Government. Donations in kind are also received: for example some monolith columns were accepted from the Pasha of Egypt. The new columns in the nave are made out of Simplicon granite: the capitals are copied from the Pantheon. The outer arcade on each side is finished: segmental arches of brick are turned from column to column, and sustain massy walls above. The inner arcades, partly finished, have marble arches, and a cornice above them. The new roofs are of the ordinary Basilican kind, of wood, extremely massy. The nave roof is of a low pitch, with tie-beam, a collar, and three vertical struts. The aisles have flat lean-to roofs. Of course the inserted Pointed windows in the aisles have been destroyed: some fragments still remain in the cloister. Few things can be more discouraging than a visit to this Basilica. The whole work is Pagan in feeling. To treat such a church so is like handling holy things with open profanity. M. Poletti's object does not appear to be to *restore* the Basilica in any sense. He is raising a completely Pagan building on the same plan—a worse transformation than any of those sacred churches has undergone except S. Peter's. Was there no one in Rome to lift a voice for Christian antiquity? Is it to be the last place to feel the revival of reverence? The same M. Poletti is teacher of the architectural class in the hospital of S. Michele, and has erected a vile pagan altar-piece in the chapel of that institution. We have very lately heard with great pleasure that the change of ministry at Rome, by displacing the Cardinal Treasurer, may rescue perhaps any other churches from this architect's hands.

NOTICES.

We have received a letter from an influential member of the Oxford Architectural Society on some remarks which we felt it our duty to offer in our two last numbers. We will notice his observations in order.

He objects to a statement of a correspondent (p. 233 of our last volume,) that the proposed restoration of the east window of the Abbey church of SS. Peter and Paul, Dorchester, is in all probability incorrect; inasmuch as the great circle in its head should be, in his judgment, left blank. It is allowed by our present correspondent that no remains of tracery are now to be seen; and that, at all events, Mr. Cranstoun's design is far too elaborate. He urges, however, the authority of Mr. Ferrey and of Mr. Addington, in favour of the views entertained by the Committee of Restoration. We did not, and we do not, wish to express any opinion on the subject;—at the same time we must fairly own that we are not satisfied. We are glad to hear that the other points to which we objected are faults of the engraving, which appears to be very incorrect. We are glad to have an opportunity of calling attention to the conclusion of our correspondent's statement. "Our funds are miserably inadequate; which is the more to be deplored, as this deficiency is our only obstacle, every facility being given, and every mark of zeal shown by the Incumbent, the Churchwardens, and the inhabitants generally; though of course from a very slenderly endowed living,"—its income is stated in the *Liber Ecclesiasticus* at £100,—“and a poor agricultural parish, where too the chief proprietor is a member of another communion, but little can be expected in the way of pecuniary contributions.”

With respect to our criticism of S. Mark's, Great Wyrley, when we spoke of the bell gable as at the east end, we could not imagine that we should be understood as speaking of anything else than the east end of the nave. Our other remarks were drawn up from our correspondents' own sketches.

We intended to have said a few words on our notice of the Holy Trinity church, Oxford. Our remarks were copied, as we said, from the *English Churchman*, and were in type before the official contradiction of their truth appeared. We then gave directions for the omission of the notice, and it was entirely owing to a mistake of our publishers,—a mistake only known to us when our last number was actually published,—that it appeared. To the Oxford Society we beg to apologise; but the remarks on their late President's conduct were not, in our judgment, too strong. His explanation only makes matters worse; did necessity of a particular site oblige the Committee to place the font in front of the altar?

We have received a courteous and well meant letter from Mr. Gresley, in which, while allowing in a great degree the justice of one of our criticisms, in our last number, he objects to its tone. Especially he disapproves of the expression, *cockney fashion*, as applied to a consecrated building. Now we really used that term, not as involving in this particular instance any contempt, but simply to express intelligibly to our readers, without a lengthened description, an effect with which they are familiar. And really it appears to us that Mr. Gresley's arguments prove too much. For if we are never to use a strong expression against a badly built (we speak quite generally) church, we are also precluded from using it with respect to a badly restored ancient one:—in short we could hardly criticise at all.

We are obliged by the letter of "Oxoniensis." We would rather, however, if he continues to desire it, endeavour privately to satisfy his doubts, than enter, in our very narrow limits, on a subject of almost boundless extent. We should, therefore, be glad to hear from him again.

"A Catholick" brings to our notice the lamentable state of two churches,—

which we will not name,—in Sussex. Were he as well acquainted as ourselves with the true history of the parish priest's exertions in that instance, he would be sorry, we think, for the hasty judgment that he has allowed himself to form.

He further desires our opinion "whether it is allowable,"—for laymen, we suppose,— "in visiting churches to enter within the altar rails for the purpose of examining sedilia, piscinae," &c.

It is a very difficult question. That no laymen *ought* to enter altar rails or chancel either, is plain from ancient canons and immemorial usage :—and we dare not give a recommendation in contravention of these. At the same time the force of the arguments that, as some assuredly will enter, for the purposes of desecration or levity, others surely may for those of reverence, and that, unless laymen do enter, correct working drawings of chancels can hardly, in the present state of things, be obtained,—must be left to the conscience of each lay member of the Church.

Mr. Ferrey informs us that the new church of S. Mary, West Lydford, although built on the old foundation, but with some extension in the chancel, is not, as was represented in our last number, a copy of the old one. With respect to the connexion of a remark on the overwork of modern architects with Mr. Ferrey's name, we can only say that our observation was meant to apply generally. We have never defended the practice of architects to combine secular with ecclesiastical works. While we disapprove of it, we have not the right absolutely to condemn it. This and the amount of church-work undertaken by an individual, must be left to his own conscience.

J. K. S. informs us that an ancient inscribed bell, of the 14th century, has been ejected from a church in Oxfordshire. If the bell has been illegally sold, it is most desirable that the matter should be exposed.

A correspondent describes the beautiful rood-loft existing in the church of S. Grwst, Llanrwst, which we remember possesses other details of interest. Some creditable restorations on a small scale have been effected here. Let us hope that the woodwork will be freed from its coat of chocolate paint.

We have not seen the building to which *Hagiophilos* refers, and can say nothing on anonymous authority. We never print the names of correspondents, we may inform *Hagiophilos*, unless they wish it. The rules about the colours of altar-hangings may be found in the publications of the Cambridge Camden Society.

"A Subscriber" who visited Hever is also anonymous, and the fact communicated to us consequently worthless.

Another "Subscriber" is informed that Christ Church, Kilndown, is in the parish of S. Mary, Goudhurst, Kent; and that Mr. Maskell's book on the Ancient Liturgy appears to us to deserve the highest praise.

A correspondent informs us that the church of S. Mary, Laverstoke, Hants, has no font, a stone basin, placed on the altar, being used for the Sacrament of Baptism. The laity are allowed in the same church to stand within the altar-rails, and place their hats on the altar.

Our attention is called to the neglect of S. Michael's, Alphington, Devon. Its extremely ancient font, a well-known example, is half hidden under the western gallery, and contains an apothecary's mortar. The east end has been so undermined by graves that two ugly brick buttresses are necessary to sustain it.

Received :—"A young Camdenite," G. R. P., L. N. R., J. L. F., H. L. J., H. S., J. Y., E. R. In our February number we hope to have more room to answer our correspondents.

THE ECCLESIOLOGIST.

"Surge igitur et fac : et erit Dominus tecum."

No. VIII.—FEBRUARY, 1846.

THE SEPARATION OF THE SEXES IN PUBLIC WORSHIP.

IN a former number of the Ecclesiologist, we expressed our deliberate opinion that the internal arrangement of our churches would never be satisfactory until all fixed seats, excepting of course a bench-table running round the walls, were excluded from the parts intended for the accommodation of the laity. One or two correspondents have since written to defend fixed seats or pews; but we see no reason to alter in any respect our conclusion. There is however another principle equally true and equally necessary, whether moveable seats or fixed pews be adopted, which, though it has often been alluded to in our pages, has not received the particular attention we now propose to devote to it: we mean the propriety and necessity of dividing the sexes during the publick offices of the Church.

Such a division is almost impossible in churches that are still encumbered with pews, which symbolize, as has often been pointed out, quite a different principle. The notion of *Common Prayer* becomes almost necessarily lost in a penned church: a sort of exclusive family worship is the very highest idea suggested or allowed by this arrangement. On the other hand, a church with fixed open-seats or pews, properly distributed, and of course still more easily a church filled with moveable seats, are well suited for the proper and ancient arrangement of the worshippers in different parts according to their sex. It becomes the more important to insist upon this point at the present time, because many people seem inclined to think that, now pews are fast disappearing and the principle of open seats is established, we have done all. But this is far from being the case: both because there is something further which is right and which we must not cease to contend for till we gain it; and also because it has been found by experience that the mere introduction of open seats is not sufficient to destroy the moral evils which the modern system has engendered. Much, doubtless, has been gained. The equality of rich and poor in the sight of God is more acknowledged; marks of exclusive ostentation in the house of prayer are no longer tolerated,

and much consequent jealousy, and pride, and envy, have been prevented. Still the open pue, when appropriated, reserved, and specially furnished, however harmless and even becoming this license may be in certain excepted cases, may be found to give not much less occasion for the display of wicked feelings than its predecessor the pen: and the testimony of many parish priests, who have succeeded in substituting open seats for pens in their churches, will confirm this to any one who may choose to examine the matter. The adoption of moveable seats is the only thing which will cut this class of evils to the root: but another class may be got rid of more readily by carrying out the principle which we are now especially urging.

Here again, as in every thing else which conduces to holiness and reverence, we are contending for no new notion or practice. On the contrary, it is a primitive usage,—one which obtained in the best ages, is still in force in the Eastern Church, has been prescribed, and is not even yet lost in our own,—that we are wishing to revise. Every reader of Bingham knows that the division of the sexes is of the highest antiquity in the Church. He himself speaks strongly on the subject. “Only this,” he says, “is certain from good authors, that anciently men and women had their different places in the nave of the church. The author of the Constitutions speaks of it as the custom of the Church in his time, when he gives directions about it, that women should sit in a separate place by themselves, and accordingly makes it one part of the offices of deaconesses to attend the women’s gate in the church. S. Cyril also takes notice of this distinction as customary in his own church at Jerusalem, saying, ‘Let a separation be made that men be with men, and women with women in the church.’ This distinction was so generally observed in the time of Constantine, that Socrates says, ‘His mother Helena always submitted to the discipline of the Church in this respect, praying with the women in the women’s part.’ And it was usually made by rails or wooden walls,* as S. Chrysostom terms them, who has these remarkable words concerning the original of this custom: ‘Men ought to be separated from women by an inward wall, meaning that of the heart; but because they would not, our fathers separated them by these wooden walls; for I have heard from our seniors that it was not so from the beginning, for in CHRIST JESUS there is neither male nor female.’ Yet Eusebius makes this distinction as ancient as Philo Judæus and S. Mark; and many learned men think it came from the Jewish Church into the Christian, not long after the days of the Apostles.” Sir George Wheler also devotes some space to this subject in his book on the Primitive Churches; and we shall be pardoned for quoting at some length from his article. After mentioning several early customs in assigning different parts of the church to the sexes;

* This cannot fairly be used as an argument for pens, (1) because it is an Oriental arrangement, and the Eastern Church treats women much more as the Jews did than was ever the case in the Western Church. (2) Because the division was between classes, not between individuals, and the idea of including men and women within the same wall would clearly have been monstrous to this writer. We may also refer to Amalarius Fortunatus, iii. 3; to S. Ambros. de Virg. laps. 6; and to Amphilochius in his life of S. Basil, who gives the reason why that Father appended a veil to the cancelli. In the early Latin churches this place was called *matronum*, as Ciacconius testifies. In the Roman Ordo, it is called the *pars mulierum*.

as, for example, that the men should occupy the nave, the married women one aisle, and the unmarried women the other, he adds:—"That the men were anciently separated from the women, and the men again subdivided in the Latin Church, also is manifest from that fragment of an inscription found at Rome, and mentioned by Dr. Cave, 'Ex dextra parte virorum.' So that there were stations for the men on the right hand and on the left; and that the stations for the men is mentioned, it shows also that there was a distinct station or stations for the women. For the virgins also had a distinct station from the married women, as Origen shows. Which were undoubtedly either the aisles, on either hand, or the galleries over them, or both, as it is in the Greek Church to this day. Which seems not only very decent, but now-a-days, (since wickedness so much abounds,) highly necessary. For the general mixture of men and women in the Latin Church is notoriously scandalous, and little less is their sitting together in the same pews, in our London churches."—This is said of 1688. And a few years earlier, Pepys, who certainly cannot be called over-scrupulous, says in his Diary, "I to church, and saw my Lord Brouncker and Lady — in one pew,"—mentioning it as something scandalous. We could name large parish churches in London and elsewhere, which are now generally notorious as places for assignations and other infamous practices. Again, after strongly urging amendment the learned Prebendary continues, "I believe this division of sex was formerly in our churches. For in many country churches (where the grandees have not deformed them by making some high and some low, to be tenements for their whole families) is yet to be seen not only "Dextra et sinistra pars virorum," but also the right and left hand seats for the women. The seats for the men being next the chancel and the seats for the women next from the middle doors to the belfry, with an alley up the middle of the church, and another cross to the north and south doors." To prove the extent to which it was felt that there was a propriety in a division of some sort in the seventeenth century, he mentions that the French Protestants, as he saw them at Blois and elsewhere, sat in their assemblies, "the women in the middle, and the men as their guard round about."

In confirmation of the last remark we may add that in an ancient church in the duchy of Nassau, now in the hands of Lutherans, we have found the following arrangement preserved. Unmarried women sat on the north, married on the south side of the nave; unmarried men in a north gallery, the married ones in that to the south; the old men in a west gallery, the youths at the eastern end of the nave, and the children in the chancel.

It may reasonably be doubted whether such minute subdivision as this ever was the English practice; but there can be no question that the general division of the sexes was our invariable rule. Probably a majority of our country churches retain the custom, or traces of it, in spite of the disturbance made by pews, for the men and women to sit in different parts. How often for example a batch of open seats, spared from the encroachment of pews, will be seen filled with women, while the men congregate in a west gallery. It seems to have been the

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more prevailing custom for the women to sit on the north side, the men on the south; although in some parts, for example in Northamptonshire, near Daventry, the men occupy the upper or eastern part of the nave, and the women the lower or western part. There is ancient authority for both arrangements; as in Durandus (*Rat.* I. i. 46. *Translation*, p. 36.) "In church, men and women sit apart; which according to Bede, we have received from the custom of the ancients; and thence it was that Joseph and Mary lost the child Jesus, since the one who did not behold Him in His own company, thought Him to be with the other. . . . But the men remain on the southern, the women on the northern side. . . . But according to others, the men are to be in the forepart [*i. e.* eastward], the women behind." Upon which passage the translators, having mentioned the existence of the practice in some parts of England, more especially in Somersetshire, and the traces of a still further separation on each side of the married and unmarried, proceed to quote Bishop Montague in his Visitation Articles (Camb. Ed. p. 17.) "Do men and women sit together in those seats, indifferently and promiscuously? or (as the fashion was of old) do men sit together upon one side of the church, and women upon the other?"

We may refer also to the account of the abuses which had crept into Great S. Mary's, Cambridge, sent to Archbishop Laud while preparing for a visitation of the University (quoted by Mr. Venables in his interesting paper on that church in the Transactions of the Cambridge Camden Society, p. 277) for another proof of the mind of our Church with respect to the promiscuous arrangement of the sexes in public worship. We may also notice the fact that the north door of a church is often traditionally called the "Bachelors' door," doubtless from its having been used for the entrance of the young men; a circumstance which would show the great importance our ancestors attached to this principle of separation.

It is very important also to notice that in the first Prayer-book of King Edward VI., there is a rubrick requiring the men decently to place themselves at the right hand, and the women at the left in the celebration of Holy Communion: a practice retained not only in some parish churches, but in Winchester cathedral. Again, we are informed that in some parish churches it is still the practice for the men to go into the chancel to communicate first, and the women afterwards.

Having thus shown, we believe conclusively, the authority for this division, more particularly in the English Church—(we need not say it is quite lost in the later Roman Church)—we must again press on our readers the importance of attempting to revive it as well in old churches, as especially in new ones. We may mention two new churches, S. John's, Harlow, and S——, Wareside, where this rule has been observed, with the best results, ever since their consecration. There is also a distinct place assigned to females in the Temple church as restored. It appears to us that by this separation there is a great gain in reverence, in purity, and avoiding of temptation, and that scarcely a prejudice is shocked by it. The only plausible thing we have ever heard advanced against our principle is that it will destroy the possibility of

families worshipping together; an argument always shallow, but most unreal when used, as it generally is, by the favourers of Sunday and infant schools, who always so far adopt our plan as to take children from their parents' sides and place them together in a gallery.

The only family to be recognised in public worship is His family, in Whose House we meet, the Church. Of course the one grand division of the worshippers which we are recommending does not in any sense destroy this idea of communion in prayer.

In churches where there remain no vestiges of an ancient practice in this respect, we should recommend for uniformity's sake the north side to be assigned to the women, and the south to the men. We are convinced it will be found easy to make the change gradually, even in London churches, which may be happy enough to be free from pens. In conclusion we wish God speed to all who shall attempt so good a work.

ON ARCHAISMS, UNREALITIES, AND PROFANITIES, IN MODERN TYPOGRAPHY AND EMBELLISHMENT.

NEVER was a great reformation accomplished without the commission of a thousand errors. We need therefore in no degree to be discouraged if we are compelled to own that the present æsthetical movement has given rise to numerous mistakes and follies, which, but for it, would have been unknown.

One of the most crying, though not, at first sight, the most important of these, is the character of the embellishments attached to those works which have for their professed aim the inculcation of Catholic principles. The tail-pieces, vignettes, initial letters, and similar appurtenances of these volumes would, in many instances, excite a smile, were we not convinced that the evil, of which they are symptoms, is no subject of ridicule. They evince a want of reality of purpose, which in our present condition must be most hurtful. We, perhaps, feel this point the more strongly, because the views which the *Ecclesiologist* has from its commencement advocated have so often been themselves called unreal. Deep chancels, rood-screens, decorative colour,—these, and a hundred other things that we have recommended,—have all been censured as proofs of our fancifulness and unreality.

By this time, we hope, it is generally allowed that, be they wrong or right, we have some very real and substantial principles at work, of which our Ecclesiological recommendations are the natural and physical developement. But we are desirous of relieving ourselves from any share in the works of others, who have really, as we think, laid themselves open to a charge of which we have always professed our innocence. In bringing forward some examples of what we mean, we beg leave distinctly to disclaim any reflection on the authors to whose volumes we shall refer. The fault lies with printer and publisher: an author is, too often, the last person consulted as to the embellishments of his own book.

It is matter of grave inquiry how far archaisms are to be employed in purposes strictly ecclesiological. By an archaism, we mean the adoption of an antiquated form, for no beauty or significance of its own, but simply because it is old. We are not disposed, in the present state of feeling, utterly to condemn this; although, be it remembered, we can bring forward nothing like authority for it from the designs to which we are accustomed to refer as patterns and models. Our ancestors of the fifteenth century did not, for example, employ Lombardick letters for their inscriptions; they were thoroughly natural in this, as in every thing else. As they wrote their books so they wrote their inscriptions. If we imitated them in this, we should use plain Roman letters, *e. g.*, for stained glass. This however we do not mean to recommend; but we have no hesitation in condemning archaisms of other kinds, for instance, bad spelling, and bad drawing, as most unreal. Where to draw the line, whether there be any line to be drawn at all, we do not now intend to consider: we are concerned with archaisms when employed for secular uses, such as embellishments and advertisements. Now, the only plea which can vindicate their employment in churches, namely the inculcation of reverence by means of association, utterly fails here. Why are we to behold an advertisement with awe? and if we are not to do so, what other use is the archaism intended to serve?

In our last number but one, a Mr. R. Nichols thought fit to give notice that he binds books in what he calls the antique style. His name accordingly appears in a sort of Lombardick character, preceded by a cross flory (such as it is). Besides these, he gives us a portrait of himself, caricatured from the frontispiece to Mr. Pugin's *True Principles*. Attired in a long loose gown, (such as we are sure no ancient book-binder could ever have worn,) he is seated in an uncomfortable and massy chair; his feet are resting on encaustick tiles, the wall is frescoed with trees and flowers, and the middle of the apartment is occupied by a kind of lettern, on which lie some expensively bound volumes. Now what does all this mean? Does it signify that Mr. R. Nichols, at his house, No. 1, New Street, Birmingham, has an apartment of this kind, in which he exhibits himself in a got-up attitude to those who are attracted thither by his advertisement? Or does it mean that this portrait is the advertiser's beau-ideal of himself as he would appear in better times,—a kind of etherealised Mr. Nichols, developing with the developement of æstheticks?

Again: in the same number, Mr. Payne, of Wallingford, advertises a work on tiles (which we have noticed in another place). Of all conceivable mediums by which to make this work known to the publick, he chooses a black tile, with white letters that can hardly be read.

We notice these two, because they have appeared in our own magazine; we will now proceed to typographical embellishments. Those of Mr. Parker, of Oxford, are a *crambe repetita* which must have sickened, long ere this, the most inveterate lovers of pretty books. But yet they are more to be condemned in many cases for inappropriateness, in some for positive irreverence, than for repetition. In the beginning of Mr. Markland's remarks on English churches, (*Edn. 3.*)

opposite the contents, is a woodcut of the Beatifick Vision. Now, for a work of devotion, such an embellishment might perhaps be allowable; but in the position which it there holds, it can hardly be freed from a charge of profanity. At the end of the same book, is a woodcut which seems to represent the appearance of the Angels to the Shepherds. The connexion between this illustration and a treatise on monuments does not appear. And, in this same publisher's books, we have all kind of church details distributed up and down through unfilled pages, on, we presume, the "elephants instead of towns" principle. But Angels are the commonest subjects; Angels in all kind of positions, and engaged in all kind of employments. In adoration, in contemplation, flying, standing, kneeling, hovering, guiding, single or in groups, scattered or congregated. In Manuals of prayer this may be (as Calvin said of the surplice) a *tolerabilis ineptia*; but now histories, treatises, essays, poems,—all abound with the same device.

And we wish that Mr. Parker only were guilty of this folly. But, to be just, we must take a few other examples. At the beginning of Mr. Neale's Hierologus, there is a representation of a flying Angel. In his right hand he holds a clasped volume; in his left a palm-branch. And floating among the clouds which envelope him, is a ribbon with this sublime legend:

London, S. & J. Bentley, Wilson, and Fley, Printers.

This last word, *Printers*, is so situated, that the Angel, in an easy and *nonchalant* manner, taps it with the end of his palm-branch.

This is really too bad. And we are quite sure that, in this case, the printer, and not the publisher is in fault. To take another instance. Our own publisher has devised an embellishment of the nature of a merchant's mark, which, upon reflection, every one must see is open to just animadversion. Again:—in the same publisher's Juvenile Library is, by way of a final tail-piece, the following cut;—a knight and his lady are reposing on a mural and canopied high-tomb; on its panels is inscribed, The End, and on the wall above the effigy, T. W. Again, we have seen, at the bottom of an ornamental title page, a small Cornish Cross, to which were looped two shields, one inscribed James Burns, the other J. T. Walters.

Again we say, how unreal must those who oppose us think all this. "Pretty" letters that never existed; "pretty" crosses desecrated to the poorest uses; "pretty" Angels carrying printers' advertising cards. Let us, if we must, have ornamental advertisements; we will not be hypercritical on a point of taste. But let us remember, that he who advertises his name by means of a holy emblem is as guilty of irreverence as he who should advertise it by a text of Holy Scripture; to convert the Cross into a sign-post to a shop is something worse than folly. The old fashioned chandeliers fashioned in the form of Angels, are abominable to every Christian heart. Yet surely it is no worse to convert an Angel into a link-boy than into a placard-man.

What, then, shall we say of the decoration wherewith the *Tablet* embellishes its first page? Suspended as it were in a medallion, over the gossip, the scandal, the hard names, and bitter reflections of a newspaper, hang the figures, or rather the caricatures, of our Blessed

Lady and Her Divine Son. And the legend is, *Sub tuum præsidium fugimus, Sancta Dei Genitrix.*

We are sure that those who are principally concerned in these remarks will take them in good part; and will, as they can so easily, put an end to a practice that might so soon be amended, and that is so discreditable to the æstheticks of typography.

PAST AND FUTURE DEVELOPEMENTS OF ARCHITECTURE.

SOME persons, judging from the marked, painfully enforced, exclusive preference which we have consistently shown towards the Middle Pointed style in its maturer form, as the most perfect exponent which has yet been vouchsafed to us of the Heavenly Jerusalem, might imagine that we had bigotedly shut our eyes to the beauties of other styles and other days; that we would not, or we could not, find in them anything but deformity; that we considered the profit to be derived from their contemplation as nothing; their utility, in short, confined to the antitheses which they might furnish to our own pampered idol. Such accusations, we need not say, are groundless: the blindness must be on their side who make them. Eschewing, as we do, eclecticism, our aim is to be Catholic, and we trust that we do not presumptuously and unthankfully shut our eyes to the merits of any of the creatures of God, whether mediately or immediately the work of His Hands. Still it may be useful to make some observations on what we really do think of the value of past developements of the inward type of beauty in other countries and in former years; how far they are to be prized, how far condemned, and how far, which is almost the most important consideration, they may hereafter be useful in advancing, by the contribution of yet unappropriated stores, that more perfect consummation of Christian art, whose day-star is, we trust, already appearing above the waters.

And first, of Grecian Architecture. In a review, which we gave in the last number of our former series, of Professor Dyce's Introductory Lecture, we talked of "the faithful, and therefore, *in its degree*, beautiful Paganism of the Parthenon," and to this character of Grecian art we adhere. There is undoubtedly something very beautiful in the outline of a Grecian temple, something that shows it to have been the work of an intellectual and beauty-seeking people, and we should not do our duty to Christian Architecture were we not to acknowledge it. It would be saying but little in its praise when we called it the most perfect of all styles, if all other styles were absolutely devoid of merit; it might then, (for all we said,) be but the antitype of the one eyed man, who, as the proverb tells us, is king in the country of the blind. Grecian Architecture is assuredly a great phenomenon, so beautiful within its range, and that range so very confined. The original timber hut, that gave the hint of it, was everlastingly repeated. All Grecian buildings were but stone huts, illimitably softened down and rendered

graceful by extraneous ornament, and yet retaining their paternal stamp unchanged. As soon as ever Grecian art tried to sprout out into something more complex and more free, it broke down and utterly disappeared. It never could develope beyond a certain point: once the hut was lost sight of, there was an end of this peculiar architecture. It might, as indeed we may say, did take place, transfer its rights and property to other styles by a species of suicide, and so invest them with a sort of hereditary resemblance to itself; but develope, strictly so speaking, it never could, except by the incorporation of a new principle destructive of that which had ever formed its characteristic type, such an incorporation being of course tantamount to self-extinction. And yet with this striking want of elasticity, those old temples were very lovely, lovely in spite of their monotony of form. Had they not been so, this sameness would have been quite unbearable, and they never could have held so many high imaginations, for so many a year, enchained in admiration of their form. We think a striking moral lesson may be learned from this, a lesson which would have been lost to the world, had Grecian art not been, in its degree, so perfect, and one therefore which they who do not acknowledge this can never profit by. This lesson is the limited range of pure intellect, unsanctified by higher grace. Providence seems, in Grecian art, to have permitted the human intellect to have developed itself to the utmost limit of which it was capable, in order to show how circumscribed a range it had. It is very perfect and very beautiful within its own domains, and to the purely intellectual viewer, it appears omnipotent in its powers, and all-perfect in its achievements. He, however, who looks back upon its noblest works, from the serene height of Christian art, will think far otherwise, and will be happy that such a developement of mere intellect has been afforded as a lesson to the world. Grecian Architecture has this difference, and in one light it is a superiority over Roman and Romanesque, that in its own way it is a perfect style; so in its way, (that is, of course, speaking merely comparatively and with respect to what has already been achieved,) we may esteem the Middle Pointed style to have been; whilst all intermediate Architecture bears the mark of incessant change; and so, as we might suppose, the aid which we receive from Grecian Architecture towards the future developement of a more perfect style than the world has ever yet beheld, is rather in the way of warning than of anything else. Its limits are too confined for it to yield us much more fruit than that we have already culled from it. But such as it is, we have, we trust, said enough in its praise to wake for it some kindly feeling, to show how necessary it is for us to have some acquaintance with its principles, whilst at the same time we have shown how utterly it is impossible for us ever to dream, in any consistency, of reviving Grecian art.

Grecian Architecture was, as we have said, in its way perfect, which Roman never was; and yet the Architecture of Rome had capacities which its predecessor at no time was possessed of. In truth, there is a mystery hanging over the old Roman empire, and all things that have to do with it. That strange monarchy of iron and of untempered clay rose like a huge exhalation over the earth, and played its part

and seemed invincible, and then it fell and left behind it its gigantic relics everywhere. It had an appointed end, for which it worked, in ignorance itself of its own destiny. In its colossal piles, the broken forms and chaotic details of Grecian temples were reproduced in stiff confusion, as if to teach us how utterly unmalleable these were, while in the larger masses, and more marked features, new principles and quite another style peeped out, and like a warrior's infant, played with the weapons of its future strength.

At length the mighty empire was dissolved, and the barbarous nations who supplanted it received the religion of the Cross, and from the wreck of Roman civilization, after the intermediate step of the Basilican style, arose Romanesque or Ascetic Architecture. We have already, in our article on the Nomenclature of Christian Architecture, stated the difficulty of classifying the varieties of this shifting style, and we can only say that our opinion of the difficulty, or, as it appears, almost impossibility of such a classification, is rather increased than otherwise since we wrote that. In truth, the more one looks upon Romanesque Architecture, the more strongly does its transitional character impress itself upon our minds, the more extraordinary does it appear that any could dream of finding in it the principles of stability, and the germs of future perfectibility. Ascetic Architecture, the architecture, as its name denotes, of training, is always shifting, always occupying new ground, always in motion; now, as it were, dimly desecrating some new truth, now touching, and then soon grappling with it, then mastering it, and making it for ever its own. And yet every fresh developement of it seems to one who never has seen anything else, to be so very perfect, that he will be tempted to say that it has rather failed because something more perfect had succeeded, that from any inherent imperfection of its own.

In truth, Christianity has stamped its broad seal upon Romanesque Architecture. The venerable churches of olden times are truly Christian. They never were and never could be anything else than the Temples of The True God, the Thrones of His Sacraments, the places where members of the Catholic Church assembled for its solemn services. What false religion, or self-indulgent heresy could ever have devised such awe-inspiring, stern-speaking piles of living stones as an old Romanesque cathedral, with its stout arcade, and huge triforium, and dark clerestory, and solid roof above, and mystic apse terminating the long and shadowy vista of the everlasting looking edifice. In such a church we may exclaim, "Her foundations are upon the holy hills," we worship The Lord of Hosts, and remember that for His elects' sake He hath slain mighty kings, for that His mercy endureth for ever.* Ascetic Architecture is eminently hieratical, and most truly typical of the Christian priesthood, and the changeless covenant.

And yet, as might have been expected in a shifting and imperfect style, the picture of the Christian Church which it affords is one-sided and incomplete. Romanesque Architecture, as typifying the growth of the individual soul in righteousness, rather symbolises, as we have

* Vide Hierologus, 35.

stated in our review of Professor Dyce, its struggles after perfection, than the actual acquisition of any grace; while, viewed as the type of the Church corporate, it exhibits it almost exclusively in its sterner character, as the avenger of sin, the ruler of The Lord's Heritage, than in its softer, more winning attributes of the comforter of sinners, the guide of the weak-hearted, the solace of the penitent.*

The affection for Ascetic Architecture, which, from mere gratitude, we owe it, should be greatly heightened by the consideration that it is gone for ever, utterly gone and perished, a thing as impossible ever to revive and make it be again a reality as anything that we can conceive. It is so truly the offspring of its peculiar times and circumstances, that to do more than unravel the web of their complexity, and ascertain the source of its forms would be impossible; to study it for the purpose of its revival the most arrant piece of unpractical antiquarianism that could be practised. It is, indeed, a touching thing to view so many noble, soul-inspiring temples of our holy religion, and then reflect that these are things of other days, the vestiges of deep-set feelings and of glorious deeds, felt and performed in times which never can return; that they must always, in spite of their marvellous beauty, stand somewhat alien and estranged from the future progress of the Christian Church.†

But do we mean by this to imply that Romanesque stands in the same position with respect to the future developement of Christian Architecture to heights of perfection as yet unthought of, which Grecian Architecture does? Far from it. Though Romanesque in one sense is dead, in another we may still esteem it living. And loth should we be to believe that the deep mine of so many glorious ages of the Christian Church was yet exhausted. Romanesque was not only the infancy of Christian Architecture, but it was the store-house of models, which later times had often recourse to when some fresh idea was wanted to be matured and brought to marvellous growth of beauty. If Christian Architecture is to be further developed, common sense tells us that it will often be in want of fresh resources; and will it not be mere common prudence and gratitude in such a case to have recourse in the first instance to those abundant stores which have so often before proved sufficient for our first idea, rather than presumptuously and without inquiry to depend upon unaided invention?

To illustrate by an example what we mean, let us take the gorgeous Romanesque west front of Notre Dame de Poitiers. This, but for two Pointed arches on either side of the central doorway, would be pure Romanesque, and yet, if we were (to adopt a felicitous phrase from Mr. Petit,‡) to translate it, feature by feature, into Pointed language,

* It is curious that, abroad, the rise of Pointed Architecture followed upon the reforms of S. Gregory VII. and S. Bernard, and in England upon the martyrdom of S. Thomas of Canterbury.

† This article was written previously to our having read Mr. E. A. Freeman's paper, reviewed elsewhere in this number. As we there state, Mr. Freeman's *positive* views about Romanesque seem to agree with our own. Whether (judging from the debate in the Oxford Architectural Society held in the early part of the last year) his conclusions equally coincide, remains to be seen. We cannot however (we confess) comprehend how he can escape from agreement in this point also.

‡ Applied by him to the lantern at Ely, in reference to the octagons of Romanesque cathedrals.

we should get an original west front for a Pointed cathedral of exquisite richness, and perfectly Pointed in its spirit. This front consists of an arcade of three recessed arches, the central one pierced with a doorway, and the side ones including sub-arches. The span-drills are filled with carving. Above is a corbel table, then a row of thirteen niches, then a rose window with three loftier niches on either side, and in the tympanum, a Majesty in relief. The whole is flanked with conical turrets. Such is the west front of this church, and this general account would equally describe, were such to be built, a Pointed cathedral, of great magnificence: there is nothing in it that it is impossible to reproduce in the more perfect style. We have chosen this instance as an apt illustration of what we intended rather than as recommending this or any other particular transformation.

In all that we have been saying, we have been anticipating future developements of Christian Architecture which, as (with all affection for the glorious bequests of other days,) we earnestly hope, may exceed even those in spirituality, and therefore necessarily in æsthetical beauty. We do not anticipate any developement which shall not be Pointed:—Pointed Architecture seems to be so true a correlative to Christian doctrine, that we cannot suppose, (if we may be allowed to say so,) that any future style will be discovered, in which the Pointed spirit shall not predominate. At the same time we are most strongly of opinion that it is something like attempting to limit the power of Omnipotence, to be afraid of looking forward to boundless improvement and development. Pointed cathedrals may hereafter be built, most truly Pointed, containing all the elements of those already existing, but in so matured a state that Cologne may then become what now we hold Torcello, a curious and venerable remnant of bygone art. Is it more absurd now to look forward to such a consummation, than it would have been to have looked forward, (assuming the possibility,) to such a cathedral as Cologne hereafter rising whilst Torcello was being built?

To take the lowest ground we can, do not the achievements of modern science, do not our increased acquaintance with the products of all lands, their marbles, their woods, their ornamental work; do not our increased means of commerce all point to fresh stores of artistical wealth, which may hereafter be devoted to the service of the sanctuary. Christian Architecture has not yet incorporated them, but is Christian Architecture to be tied by a statute of mortmain?

We know that all things work together for good in the end, and so we shall find will be the case with the long eclipse of Christian art, and the revival of Pagan feelings. How or when, it is not for us to tell.

One caution, and then we conclude. Because Christian Architecture may be developed, it does not follow that we are the generation that shall develop it. Far otherwise; we are children, and disobedient ones moreover, and very ignorant, and hitherto extremely idle and truant. We have numberless faults to atone for, and an incalculable amount of ignorance to overcome, before we can hope to do anything towards developing any future degree of excellence in Christian art. We have not yet learned our alphabet, and it is absurd to attempt to

compose: we do not know the names of our tools, and it is insane to attempt to model. All that we can expect to do is to copy carefully, in hopes of realizing at the last, through numberless copyings, some first principles which we may store up for our children to make use of. Our task is humble, but it is useful; and the more humble the spirit is in which we undertake it, the more surely it will be blessed from above. We do not work for ourselves, we work for other days; and if we undertake our task unselfishly, its results will continue for endless ages, even for evermore.

Development of Roman and Gothic Architecture, and their Moral and Symbolical Teaching. A paper read before the Oxford Architectural Society by E. A. FREEMAN, Esq., B.A., Fellow of Trinity College, on November 12, 1845.

THE above title shows the two divisions into which this paper resolves itself. All those who have followed the course of the ecclesiological movement are aware that Mr. E. A. Freeman stands distinguished from his fellow-students in the science, by his championship of Third Pointed as the most perfect style. The first part of this paper, after an interesting account of the growth of Romanesque, subsides into an ingenious and eloquently written, but, in our opinion, fallacious argument in favour of that hypothesis. Mr. E. A. Freeman correctly assumes the principle of developement in Christian architecture, and he as correctly points to verticality as its great characteristic. He then repeats the objection which he had already brought before the Society to the ordinary division of Mediæval Pointed architecture into three periods, alleging that in reality there were but two, the "Early" (he should have said the "Discontinuous"), and the "Continuous"; and dividing Middle Pointed between these two divisions. Continuity is, if he will allow us to lend him a word, the quintessence of Mr. Freeman's idea of verticality. He then calls our attention to the minute perfection to which the beauty of parts was carried in the Early style, greater than in the Continuous, in which the whole was the thing cared for, and details became deteriorated. At this point comes in the fallacy. Mr. Freeman, evidently anxious as he is to adopt a metaphysical view of the question, most unconsciously to himself assumes a thoroughly material one in his estimate of the respective merits of the two periods, and makes all continuity, all verticality, to consist in, not what we may call the soul, but the body of the building, in unbroken vaulting-shafts, ramifying ribs, and multiplied pannels. Hence we hear that the loss of the triforium (which in Mr. Freeman's eyes is an interruption) is a gain to the vertical principle, as the piers thereby become loftier, that the flat timber roofs of the Third age are more vertical than the high-pitched ones of the Middle period, because these rise more uninterruptedly. In short, that (the illustration is ours) S. George's chapel, Windsor, is a more perfect developement of the vertical principle of Christian architecture than

Westminster Abbey. The double division of styles appears to us untenable. That principle of continuity, which, for a while one of developement, changed into a corruption, was ever at work from the first; and consequently its greater or less prevalence can be no test in fixing the number of styles. It is curious that Mr. Freeman should make so light of his own confession of the inferiority of the parts considered separately in Third Pointed. How could a style which only produced itself by vitiating that marvellous inheritance of gracefulness and varied beauty which Middle Pointed left behind, be the perfection of Christian architecture? He does not seem sufficiently to contemplate a future and a higher developement of Christian architecture.

The opinions put forth in the second division of this subject do not seem to us to differ much from what we had previously said in our review of Professor Dyce, and in our article on the Nomenclature of Christian Architecture, as also in one in the present number, to a marginal note in which we beg to refer our readers.

Mr. Freeman will take a little friendly remonstrance in the kindly spirit in which we intend giving it: in the address with which we opened this volume we talked of the evils of misunderstanding; here there appears to us to be an exemplification of them. He should have thought twice before he wrote that strong sentence in the beginning of his paper, putting forth, what he conceived to be, the opinions of "one influential party," *i. e.* the party of the Cambridge Camden Society and the Ecclesiologist. It is not the case, we beg to assure him, that King's College chapel and the great tower of Canterbury scarcely meet with more favour from us than "from an Evelyn or a Wren," (which latter, by the way, did *very well* understand the mass of a Third Pointed tower in practice, as Westminster and St. Mary's, Aldermary, witness.) We do not look on the regarding "the awful naves of Peterborough and Ely as fit temples for Christian worship with as great suspicion as would be the imitation of the caves of Elephanta, or the mosque of Cordova." We have, we believe, quite as much admiration for these glorious structures as Mr. Freeman himself, but we do assert that we are not living in the twelfth century, and that none of our descendants will, and so, that it is impossible to reproduce the architecture of that peculiar and eventful conjuncture. We do not account "all perfection within the favoured period." Lastly, "Worms and Seville" are not to us "foreign, and therefore proscribed piles." *This* is the most unfounded assertion of all. We appeal to our readers if, while as truly national as in the days of more English experience, we have not been even painfully striving of late to take a truly Catholic view of ecclesiology. We honour Mr. Freeman for the honest enthusiasm with which he fights the battles of Third Pointed as if it were a personal friend, but he should respect the same feeling in others; and above all, he should not by unintentional exaggeration misrepresent the sentiments of other persons who are desirous of doing full justice to his opinions. He need not either have alluded to Durandus, as if his opinions were not tenable along with "protosymbolism." We cannot conclude without

expressing a hope that further study may lead him to abandon those peculiar notions, without which he might be so much more valuable a fellow-labourer of ours in that science which forms a common bond of sympathy between us.

NOTRE DAME DE PARIS, THE ANNALES ARCHÉOLOG- GIQUES, AND CHURCH RESTORATION IN FRANCE.

THE *Annales Archéologiques* for August, 1845, contain the report of the committee appointed to consider the bill for the restoration of Notre Dame de Paris, which had been laid upon the table of the Chamber of Peers by Count Montalembert on the 11th of July. Our readers will, we are sure, thank us for giving a *précis* of this document and of the remarks which M. Didron makes upon it, adding a few observations of our own. Its great interest is unquestionable, considering how famous the church is which is to be restored, and in how complete a manner it is proposed to do the work, for which a vote of 2,650,000 francs was asked.

The report commences with a comparison between the Bourbon and Orleans dynasties as regards church restoration, in favour of the latter. It says of such undertakings on the part of the State, (having a regard to the yoke under which the Church in France is labouring):

"There is not either in that, as has been pretended, a benefit conferred on the Church. It is only an act of justice; for the State in making itself master of all ecclesiastical properties has expressly contracted the obligation to provide for the keeping up of the edifices destined for public worship. . . .

"Nor as a monument is Notre Dame de Paris the first of the churches of France. Notre Dame de Reims, Notre Dame de Chartres, and Notre Dame d'Amiens rival it in the beauty and the grandeur of the whole, as do the cathedrals of Strasburg, of Coutances, of Rouen, of Bourges, in the perfection of certain portions. But, in compensation, the metropolitical church of Paris has a right to be counted in the first class of the masterpieces of our architecture, by its noble simplicity, by the severe and majestic beauty of its west front, above all by that so rare harmony which reigns in that vast edifice, to which no addition subsequent to the fourteenth century has been made to alter its sublime unity.

The proposed separations are divided into,

"1st. The reparation and 'consolidation' of the mutilated or insecure portions of the metropolitical church; 2ndly, the construction of a sacristy, which this church has been destitute of since 1831. . . . The dilapidation of Notre Dame is not only deplorable, but dangerous; symptoms, every day more alarming, do not permit us to hesitate or to wait any longer. The mass of the immense structure is menaced."

The reparation will be confined to the limits of what is necessary. All whitewash and cement are to be cleared away, and the modern water-spouts are to be replaced by gurgoyles.

"By the help of the scaffold fixed for the necessary making safe of the principal front, they will replace in the gallery, called that of the kings, the

twenty-eight statues whose absence causes a disagreeable void. The fragments of some of these statues, destroyed in 1793, have been found again; the rest will be faithfully reproduced after originals of the same date existing at Reims and Chartres. Finally, the same great central portal of the same front will be replaced, which a stupid Vandalism caused to be destroyed in 1771, in order to leave a free passage at the time of external processions to the stiff buckram canopies, such as the sacerdotal ornaments of modern France are, instead of being, as in Italy, and every where else, of flexible stuffs. Such was the pitiable motive which in the midst of an impious and frivolous age caused the sacrifice of a masterpiece of the faith and of the art of our forefathers, and of the mutilation of that portal, which during the ages of fervour and faith, had sufficed all the wants of Catholic worship. For sixty-six years, the bastard Pointed arch, and deformed columns of Soufflot, have rested like an insult on the glorious face of Notre Dame. They will be made to disappear, and the central pier and tympanum will be reproduced after a faithful drawing, such as they came forth from the thoughts of the architects of the thirteenth century."

The architects are recommended to restore the windows of the nave triforium, which "have sustained a less obtrusive, but very disagreeable and very considerable change."

The report then turns to the building of a new sacristy.

"Notre Dame has no suitable sacristy. . . . At the time of the great solemnities of the church, the Archbishop, his chapter and his clergy are reduced to vest themselves at the foot of a staircase, in a sort of vestibule, without fire in the midst of the greatest colds. The chapter has neither vestry nor chapter house. The business of the parochial sacristy is transacted in two lateral chapels, robbed for that purpose from the religious service, and the general decoration of the edifice. . . . This urgent necessity will therefore be provided against by a building placed against the south side of the choir, and of which the distribution, arranged in concert with Mgr. the Archbishop of Paris, is to be made conformable to the wants of the service, although it has appeared to us to be very cramped, and to show very little care for the co-existence of the chapter and the parish.

"But what we shall without reserve congratulate the administration, and the authors of the project upon, is, the having substituted the site which we have just mentioned for the ridiculous project, which affected to raise the sacristy on a prolongation of the apse of the church, and to continue the circular apse with its high pitched roof by a square building with a flat roof. A project like this could only be conceived from despising all the traditions of art and of the Church. No Pointed edifice offers an example of an analogous excrescence."

The Romanesque cathedral of Peterborough does, the excrescence being of Third Pointed date, and there used likewise to be a square-ended Lady chapel beyond the Romanesque apse at Norwich. We only mention this as a fact; it would neither be precedent nor excuse to the French projectors, for of course the apsidal termination being the rule of French, the exception of English, Pointed, makes all the difference; besides a sacristy is not a chapel.

"On the contrary, the middle ages almost always saw dependencies of the class of the sacristy, which is proposed to you, rising beside their great churches. It is a great mistake to think, as has too often been maintained, in these lost

times, that Gothic cathedrals need to be completely isolated to produce all the effect which their architecture is capable of; the constructors of those cathedrals did not share in that notion, and nowhere have they been seen to put it in practice. There does not exist in Europe a cathedral which has not been originally flanked at the north or at the south, not only by its sacristies, but also by the palace of the Bishop, the cloister of the canons, their chapter house, and the vast buildings which were necessary to lodge the chapters, almost always very numerous, and very rich. In England many of the cathedrals have preserved these dependencies built in the same style as the body of the church, and although the English cathedrals are for the most part very much inferior to ours," [we are only quoting M. de Montalembert,] "they often strike more at first sight, precisely owing to this encircling, whose inferior proportions make those of the central monument tell more. As a general rule, the grandeur of the admirable edifices of the middle ages, like all terrene grandeur, has need of points of comparison which make them to be appreciated and stand out. Absolute isolation is fatal to them. It is certainly not right to heap up neighbouring edifices so as to hide notable portions of the whole from the eye which contemplates them; it is not right to permit, as at Rouen and elsewhere, that houses should stick like a crust between the buttresses. But neither is it right to make a void around our cathedrals, so as to drown in that void the magnificent dimensions which they have received from their authors. They were not at all made for the desert like the Pyramids of Egypt; but, otherwise, to soar above the crowded dwellings and the narrow streets of our ancient cities, to domineer and raise our imaginations by their vast extent, and their immense height, immoveable but changeless symbols of the truth and of the authority of that Church, of which each cathedral was the image in stone.

"The site chosen for the new sacristy is then altogether conformable to the laws of Gothic architecture and of ecclesiastical tradition; far from hurting the view of the monument, the new buildings which are to leave the face of the south transept entirely free, will add one beauty more to it. The style adopted by the architects is that of the fourteenth century, the same which has been followed in the side chapels of the choir, adjoining which the sacristy will rise."

The city of Paris has promised to concur in the embellishment of its metropolitan church, by causing the actual level of the Place du Parvis Notre Dame to be lowered, so as to permit the restoration of of some (why not all?) of the thirteen steps which formerly stood in front of the principal entrance of the church.

"Later, it is to be hoped, the city of Paris and the State, when the finances of the one and of the other shall be less involved, will come to an understanding, so as to provide means for the internal decoration of the metropolitan church, which is now the least ornamented of the churches of Paris. Then the ornamenting of the chapels will be attended to, along with preserving for them the titles under which they are known in history. Then the far too abundant light which enters through the great windows can be deadened by replacing the painted glass which the impure and innovating taste of the canons of the eighteenth century ruined. Then will be made an examination whether it be fitting to preserve at the end of the choir that theatrical decoration in marble which cases the still existing columns and the arches of the apse, and makes so painful a contrast with the rest of the church. Then finally, people will without doubt think of the rebuilding of that wooden spire which rose at the point of intersection of the nave and transepts, and whose effect was so happy. This last expense, according to the estimate presented to the *Conseil des Bâtiments Civils* by the

architects charged with the restoration, would only amount to 61,880 fr. ; we must regret that a restoration, the expense of which would be so moderate, has not been comprised in the actual project.

"MM. Lassus and Viollet-Leduc, to whom the Government has confided the important work which you are about to sanction, have deserved this choice by very satisfactory previous works. After long and serious study of the art of the middle ages, they have, both the one and the other, applied their knowledge with success to various monuments of that epoch. M. Lassus has taken a part in the restoration of the Sainte Chapelle which has gained him the suffrages of the best informed judges, and M. Viollet-Leduc has employed as much taste as intelligence in the preservation of the immense Abbey church of Vezelay, which is only inferior by twenty feet in length to Notre Dame itself. . . .

"In conclusion, your Committee ought to submit two essential remarks to you. The first is this, we must not conclude from this law, nor from that relative to the completion of the front of S. Ouen, that it enters into the plans of the Government to finish all that is yet unaccomplished in our monuments of the middle ages, and to complete, in the modern view of completion, these vestiges of our past. After having consecrated large sums to the most beautiful church of Normandy, after having preserved the metropolitical church of Paris from imminent ruin, the Government will fairly stop ; henceforth, strengthened by all possible information, surrounded by commissions at which men the most experienced in these matters sit, it will only grant extraordinary subsidies to buildings whose increasing degradation imperiously demands the aid of the State. There will be no lack of occasions to be generous in its gifts, for the number of our ancient churches which threaten ruin is considerable. But to act differently, to lend themselves to the whims of certain artists, to yield to the exigency of certain influences, would be to enter upon a path as opposed to the interests of art as to those of the treasury. Your Committee protest formally against the notion of new-clothing all the old cathedrals ; of putting heads again upon all the mutilated statues, and statues into all the empty niches ; of redoing all the façades, and above all, of substituting a façade for an apse, as they wish to do at Besançon, or to plant spires upon towers which have done very well without them for six centuries, as the project is at Reims. It exhorts young architects who nourish such schemes of misplaced ambition, to confine their activity to a sphere more humble, but more useful and more productive ; to study seriously the art of consolidating the monuments which it pretends to embellish ; to search means of ensuring the prevalence, in the numerous new churches which rise in all parts of France, of the principles and the forms of that severe and simple style of the thirteenth century, the economy of which is incontestable, and whose French origin, and in consequence its perfect accommodation to our climate and our country, are by this time demonstrated.

"In the second place, we should declare that if it may sometimes be good to complete ancient edifices, like S. Ouen, if it is excellent to save such as threaten ruin, like Notre Dame, it is still better not to let those be destroyed which remain standing, without needing any other thing except an enlightened superintendence. The admirable Hôtel de la Trémouille, the last tower of the celebrated Abbey of S. Victor, have but just now become the prey of destructive Vandalism. The Hotel de Sens, the Hotel Carnavalet, are soon destined, they say, to suffer the same fate.* But if we are answered by the

* We may here be excused lamenting over a Vandalism recently perpetrated in London, which the "Ecclesiologist" could hardly take notice of except as a foot-note,—that of the destruction of the old front of the British Museum. We do not of course defend the architecture, but it was curious, it was real, and it was unique in London, and so in every respect superior to the vapid and monstrous *crambe repetita* of Paganism which is to replace it, and which has no single recommendation whatever to rest its claims upon. *Ed.*

objection that the city of Paris, which has so magnificently provided the expenses of its Hôtel de Ville, is by no means rich enough to save these monuments so worthy of its solicitude, by buying them back; we will reply to them that it ought to have known how to make the most of its poverty by respecting the college of the Bernardins, which belongs to it, and which has just suffered a deplorable mutilation. This precious edifice of the thirteenth century, divided like a cathedral into three naves, each one of seventeen bays, and 270 feet long, which are reproduced in each of its three vaulted stories, is unique of its species not only in Paris but in France. After having served in turn, as a school and as a magazine, it has just been transformed into a barrack of firemen. We do not wish to pass judgment on the appropriateness of this destination; we do not doubt the precautions taken by our colleague, M. the Prefect of the Seine, to prevent all unnecessary degradation. We are also well aware that, in order for a building to be preserved, it must receive some destination. But we grieve to see that this recent appropriation has furnished the occasion to destroy the ancient roof. The wood-work of this roof formed one single immense hall without partition, disposed with that marvellous art, which has caused the name of *forest* to be given to this species of roofing. This framing was of the thirteenth century like the edifice, and Notre Dame alone offers an example of framing of this sort and this date. Well, under the vain pretext that a certain number of the rafters were attacked by damp, and with that deadly mania of substituting new for old everywhere, this entire timber roof has been thrown down, and a roof à l'*Italienne* has been substituted for it, all flattened, and having no other character than that of a gross anachronism. The middle story, with its double row of columns, has been divided into a multitude of little divisions which destroy all its effect. The exterior of the monument has been disfigured by the construction of a lodge before it, and of an attic, and the whole building has been covered with a yellow wash. And yet the importance of this building in an artistical and historical point of view could not have been unknown; for it has been measured and engraved with the greatest care by order of the minister of public instruction in the Statistics of Paris, which M. Albert Lenoir is publishing at the expense of the State. One has a difficulty in conceiving that such an atrocity can have been effected in 1845, under the eyes of the inspectors general and of the commission of historical monuments, at the very moment when millions are being asked from you for the completion of S. Ouen, and the saving of Notre Dame.

"Your Committee unanimously proposes to you the adoption of the proposed law."

After these copious extracts from the report, we shall proceed to give a *précis* of M. Didron's remarks upon it.

He begins with informing us that this report was unanimously received by the Chamber of Peers, which it is unnecessary to add we are very glad to hear.

He then expresses his joy that the sentiment, which he first propounded in the Bulletin Archéologique of the Historical Committee of Arts and Monuments in 1839, has received "an official consecration." This maxim we shall give in its original language, as it is impossible to translate it quite accurately, and we are desirous to refer to it hereafter. "En faits de monuments anciens, il vaut mieux consolider

que réparer, mieux réparer que restaurer, mieux restaurer que refaire, mieux refaire qu'embellir; en aucun cas il ne faut rien ajouter, surtout rien retrancher."

"This is the principle. It may, like all the principles of this world, be subject to certain exceptions, but it is the duty of us, the archæologists, to defend it with all our power." He remarks, that in the report, *consolidation* and *reparation* have constantly been used in place of *restauration*.

He is pleased at the terms in which M. de Montalembert denounces wholesale restorations. "This is explicit, and includes, in an energetic reprobation, the scandalous works done in the church of S. Denis, in the cathedral of Bourges, in the cathedral of Amiens, in the cathedral of Reims, in all the churches of France by MM. Febret, Pagot, and Jullien, Godde and Cheussey, Arveuf, and many others; our most beautiful monuments have been the most ill-treated by architects." He promises in the next number to give details of the proposed alterations at Reims of which "the fatal completion of S. Ouen is the cause."

"If M. le Comte de Montalembert appears to give his assent to the replacement of the twenty-eight kings who peopled the gallery of Notre Dame de Paris, it is because this part of the scheme, vigorously attacked in the Chamber of Deputies by MM. Allier, Durand (de Romorantin) and Ferdinand de Lasteyrie, threatened to be shipwrecked in the Chamber of Peers; the commencement of the works would have been postponed for a year, and it was necessary to avoid this delay. One must, under certain circumstances, throw some of one's principles into the sea, in order to save the loss of all.* Besides, it is under a mistake that M. de Maleville sustained in the Chamber of Deputies, that the fragments of these kings were recovered. What has been recovered in the Rue de la Santé, what is now to be seen in the great hall of the Thermes, in the museum of the Hôtel de Cluny, did not belong to Notre Dame; and in any case never made a part of the range of royal statues. Among these fragments of different ages and epochs, one sees S. Denis, who, to our knowledge, never was King of France or of the French, and a deacon, S. Stephen or S. Vincent, who never was such any more. M. de Maleville might very well not have committed this archæological and official error in order to have spared M. de Montalembert the necessity of reproducing it in spite of himself. In order that the 'Project' should not be amended, it was necessary for the noble peer to repeat the fact discovered by the ingenious deputy. M. de Montalembert is the head of an archæological school which proclaims the inutility and impossibility of making again statues which no longer exist. As for these Kings of Paris, the Benedictines and certain lovers of archæology pretend that they are the Kings of France from Pharamond to Philip Augustus; but others demonstrate that they are the Kings of Judah, ancestors of the Virgin and of JESUS CHRIST. At all events, we ourselves who first, in a report addressed in 1838 to M. le Comte de Salvondy, had again opened this question already started by the intelligent Abbé Lebeuf, a circumstance of which we were then ignorant, should be very much embarrassed to name these statues. We

* But surely this is a very insufficient excuse for the positive tone of M. de Montalembert's recommendation. He might under the circumstances have refrained from opposing the suggestion, and yet worded the report in such a manner as not directly to sanction it. But it is not quite clear whether M. Didron's defence is one authorised by the Count, or a friendly supposition merely. *ED.*

think that these were kings of Judah, and not of France, and we have good reasons, with M. Vitet's leave, to prop up that opinion. And yet at Reims, in the midst of the kings of Judah, is certainly to be seen Clovis baptized by S. Remigius, and that because Reims was the cathedral of the coronations. Why then should Notre Dame de Paris, the cathedral of the French monarchy, not have received, in place of the kings of Judah, and contrary to what other churches offer us, kings of France—kings who lived near it, at its door, in what now is our Palais de Justice? So that no one knows, our adversaries even less than we, what were those royal statues at the great portal. It is said that there are similar ones at Reims and at Chartres; but, at Reims, there is at least one king of France; at Chartres and at Reims those statues are of an epoch, a style, and dimensions, which suit neither the dimensions, nor the style, nor the epoch of the statues of Paris. We are sure that the architects will ponder maturely before replacing the statues in the gallery of the kings, by statues similar to these."

..... "This loss" [that of the painted glass,] "is irreparable, and is the more cruel because it might bring on an unworthy restoration of the monument. How can one set up again the poem on glass which unrolled itself over three stories, down all the length of Notre Dame? Who could tell what had been there, who would dare to place his conception, his creation, in the place of the Gothic conception, the creation of the middle ages? However, we are not yet arrived at this; when the plan of replacing the painted glass shall be digested, we will then see about it. Let us now think of the present."

"What M. de Montalembert says so eloquently about the isolation in which persons obstinately persist in placing cathedrals, is founded upon all the data of science and of æsthetics. In fact, Notre Dame de Paris has not during six centuries and a half of existence suffered so much as it has since the sack of the Archbishop's palace, since it has had its south side laid bare. Our cathedrals are not made for the desert: each formerly had ordinarily before it the parvise; behind it, the cemetery; at its right hand the Bishop's palace, flanked by the dwellings of the officials; at its left, the chapter-house, flanked by the school and the Hôtel-Dieu. This was what existed at Reims before the isolation: this is what was found everywhere, excepting certain less important modifications in the placing and distribution of the buildings. All these things composed the ecclesiastical citadel, the sacred acropolis, far more complete than the acropolis of Athens, than the precinct of the Jewish temple and of the temple of Egypt, than the general perimeter of the mosques of Constantinople and of the temples of India. The corrupted taste of our epoch has caused us to isolate our great edifices of the middle ages from their necessary appendages, to render them analogous to the Vendôme Column, the Column of July, and the Obelisk of Luxor. We have cut off their branches, as of a tree in our parks, as of a lime in our gardens. We trust that the words of M. de Montalembert will have an echo in France and elsewhere, and that men will no longer obstinately persist in setting our cathedrals free, as unhappily has just been done at Troyes, as they are desirous of doing more unhappily at Rouen and at Amiens. At Troyes, in order to effect a portion of the setting free, they have overturned three or four charming houses of the fifteenth century, and a beautiful chapter-house of the thirteenth or fourteenth; at Rouen, they are about to overturn an enormous series of buildings of the thirteenth century; at Amiens, they will level the chapel of the Maccabees,* and so on in like manner. In consequence of these views, we equally give our complete approbation to the project of the sacristy, which the architects intend placing along the south side of the cathedral.

* This is after all to be preserved, we are glad to learn.

A sacristy is absolutely necessary to Notre Dame. In spite of our repugnance to any new addition, we must acknowledge that this building is indispensable. The best, the only place is at the right side, and not at the apse, as M. Godde, the architect of all the churches of Paris, had proposed. The best shape is that of a quadrangular cloister.

"While the modern taste inspires the Government or the municipal bodies with the idea of the isolation of churches, the fashion of the day is to change the ancient titles of chapels and altars, to baptize them with names younger or more sonorous, or more in vogue. One has seen in a cathedral, a chapel placed under the invocation of S. Thomas à Becket, receiving S. Vincent de Paul, and dismissing the Archbishop of Canterbury; in another S. Philomena has turned out S. Catherine. The devotion of the Sacred Heart has chased in many, the Angels, the Apostles, the Virgin herself. At Autun, there has been an intention (we fear lest the project may have been already realised) to expel S. Andrew from the chapel which has always belonged to him, near the gate pretended to be Roman, and of the same name, to introduce by violence there S. Symphorian."

He expresses his hopes that the soil may be sufficiently lowered to lay open all the ancient steps on which the cathedral stood. "This would be a great honour for the two architects of our time, and a mark of disapprobation at what the official engineers, the overseers of M. le Comte de Rambuteau, have recently done in raising the soil."

Against the last named unfortunate individual, who is Prefect of the Seine, the next sentences are directed with great volubility of denunciation.

These remarks conclude with a hearty eulogium on the talents, zeal, and learning of MM. Lassus and Viollet-Leduc, which we most sincerely trust their restoration of Notre Dame will justify.

We shall now offer such remarks as we think the above documents call forth, viewed as a portion of the general question of Ecclesiological movement.

We will, in the first instance, remark with satisfaction the gigantic, almost incredible, (were such sudden developements not happily the case in England also,) advancement which this proposed restoration of Notre Dame shows when compared with that of S. Denis, executed, like that at Paris, at the expense of the French government, with a most lavish expenditure of money, and but just completed.

To the uninvestigating eye, the works of S. Denis, with their smooth and rotund uniformity, their neatness, their rich and vast expanse of painted glass, their glowing polychrome, might seem a striking advance towards the perfection of religious æsthetics; but look at them in a critical view, and you will be forced to pronounce a far different opinion. There is a stinging notice of this restoration in the *Annales Archéologiques* for November, 1844, containing an examination of the exterior of the church and the general interior, (a second part, criticising the fittings, was promised, but has never appeared: why is that?) We shall very briefly notice a few of the deformations there exposed. The church is defended by a frightful and nondescript

fence. The shafts of the columns of the three deeply receding western portals have been tortured by chevron and other mouldings being channelled in them without a vestige of authority. The tympanum contained a Majesty, Our Blessed Lord being accompanied by S. Mary and the Apostles. Revolutionary fury had decapitated and mutilated these sacred figures. The head of our Blessed Lord was replaced by one imitated from Jupiter Olympus: above His head, on a cross, are engraved I N R I, letters never found upon a Romanesque tympanum; while in each hand is placed a scroll with a text of Scripture written on it, and the chapter and verse good-naturedly added. As the fit *comble* of all, the body of S. Mary was surmounted with a male head with beard and moustaches, thus making of her a thirteenth Apostle! This was too much; and the *Annales* inform us, that the beard and moustaches have been knocked off, and the head given as far as might be, a feminine expression. In the other portals similar faults have been committed, amongst which we may remark the introduction of THE ETERNAL FATHER, and with a plain nimbus, while here and there throughout the building S. Mary and different saints have been honoured with the cruciform nimbus. The whole of the front of the church has been indented with little medallions, pilasters, and modern mouldings, and pierced with Romanesque arcades, imitated from Notre Dame de Poitiers, with wretched statues of kings inserted: (one of whom is Dagobert, who, our author remarks, appears a sort of Proteus, as he is represented twice in the form of a statue, once as a bust, four or five times in a bas relief, five or six times in the painted glass, and no one representation like the other, and so with the other kings.) The remaining restorations of the west front are all of a sort, besides which, (a fact which the *Annales* overlook, but which we learn from a print of the "restored" west front published in the *Moyen Age Monumental et Archéologique*,) the rose window is made to serve as a clock! As may be supposed, the rest of the abbey has suffered no better: for example, the great rose windows in the transepts have been new-done with their monials of reduced thickness. But worst of all, the floor of the nave and transepts has been raised about six feet, on a vain pretence of making the interior wholesome, and new bases given to the piers totally different from their real ones. This wanton and incredible barbarity has caused the western portals to be tampered with. New portals have been made in the transepts, with internal tympana of plaister, mimicking sculpture. We repeat it, where is the notice of the fittings?

No wonder that with so fearful a spectacle as this before their eyes, and that of a proposed substitution of the facade for an apse at Besançon, MM. de Montalembert and Didron should be not a little afraid of "restoration"; but still they will pardon us for saying that we do not altogether agree with them in the manner in which they have set themselves in opposition to such Vandalisms. We desire to speak with the utmost respect of persons whose energy and learning has been so usefully employed, with whose views and pursuits we have so much sympathy; and so they must take the observations which we propose to offer as the kindly intended remarks of a friend, not the criticisms

of a rival or an opponent. M. Didron's canon, worded as he words it, has far too merely an antiquarian a smack about it for us to relish it; it seems to treat mediæval churches as preserved objects of architecture and archæological curiosity rather than as living things, the Catholic temples of THE EVERLASTING, the enduringly useful instruments of an eternal Faith. Why should not those that are incomplete be finished? Why should not the western towers, which we know were once intended, be added to S. Ouen? (which M. Didron opposes, though M. de Montalembert does not;) why should not the spires which, as it is a Middle Pointed church, must have been intended for it, be upon the western towers at Reims? If we are answered, that the architects chosen are incompetent, that we have not yet knowledge enough to undertake so difficult a problem, that there are other portions of the structure or other structures which far more urgently call upon us for our attention, which are of the first importance, while these are, in comparison, of merely secondary moment, we are fully satisfied. These points are not, however, proved in the article on the subject, contained in the number of the *Annales* for last September. The truth of such arguments as these we are willing to admit, nay, if the case fall within our own cognizance, most eager ourselves to press. Let our friends of the *Annales* rest their case upon these, and we and they agree. We too, are willing on such grounds as these, to postpone any completion, for any period of time, however indefinitely distant. But it is no argument at all to assert, as M. de Montalembert does in the report before us, that Reims cathedral should not have spires given to it because it has done very well without them for six centuries. What, is the Medusa-like influence of the Pagan revival to last for ever? Then truly it is a death blow to Christian art! But what a gross material argument this is. We are not to measure our ideas of buildings by what the original design was, the bright archetype of their "*poietes*," but by the fragment which war, and tumult, and insolvency may have permitted the completion of. The mason then, and not the architect, becomes the judge of the requirements of a Christian temple. Cologne has done without nave or transepts for six centuries, therefore, according to M. de Montalembert's dogma, they should not be added to the church now. What cruel kindness this is to the middle ages. Because Pointed Architecture is, as in all other respects, so in this, superior to Pagan, that an incomplete Pointed building is, as far as it goes, very beautiful; because the west fronts of Antwerp and Strasburg are very grand, though only one of the spires of either is completed, while the Parthenon, with half a pediment, would have looked simply hideous; therefore the piety of future ages is to be forbidden to carry out the design of the contrivers of these glorious structures.

A Pointed cathedral is an *epopee* just as much as the *Iliad* or the *Æneid*, and we may say, that a cathedral is in one sense as truly existent when its architect has conceived the whole entire majestic plan in his mind, as a sonnet of Wordsworth's or a hymn of S. Ambrose was when its author should have composed it in his mind, though as yet he might not have committed one word of it to paper.

And therefore, if M. Didron is logically consistent, he should object to the publication from their authors' MSS. of such works as their demise may have left incomplete as far as the public are concerned, which is all that can be predicated, neither more nor less, of an (in common acceptance) unfinished building.

But a poem in stone has two great differences from and advantages over one in metre. An unfinished poem in verse is, as far as its author's conception goes, an irretrievably incomplete work: what mortal can tell how the Faerie Queene would have concluded? But it is far otherwise with the Christian cathedral. The smallest fragment, an apse or a west front, might be sufficient guide to a congenial intellect to terminate the "poem," if not exactly in the author's language, yet in language so much akin to his, that he might, if he were to come to earth again, adopt it: language which should so exactly tally with what he himself had already "written" that none could tell the difference. The second advantage is, that a different, an independent intellect may, even in another age, complete such a work as well, at times better, than the original "poet," and none should say that his work was incongruous. A poem of the days of Chaucer, finished in the sixteenth or the nineteenth century, would be an absurdity. If incongruity of form and difference of idiom were avoided, the spirit would be different, and the whole sequel forced and unnatural. Architecture does not so cramp the inventive powers of her votaries. A Middle Pointed artist gave Sarum a spire which her first architect could not, (physically that is to say,) have dreamed of, and the union of the two is perfect. And so hereafter, when that higher developement of Christian Architecture, which we so ardently long for, shall have taken place, we trust its majestic performances will not be confined to the erection of new temples of The Lord, but that it will with pious gratitude be used for the completion and the still further embellishment of the glorious churches bequeathed to us from the long inventive middle ages, if they be not (which in such a case we hope they may not be,) yet finished, by adding towers and spires to them, to S. Ouen, Notre Dame de Reims, and (*pace* MM. de Montalembert and Didron) Notre Dame de Paris.

One word of admonition, which we have already hinted at in a short notice which we gave last year of the *Annales*, must now be offered. Our imaginative or discontented readers must not imagine, because the present French Government has, in the cases of S. Denis and of Notre Dame, shown itself not unmindful of its responsibilities, because in the one instance it has acted with great liberality, and in the other with both liberality and judgment, (for which two performances we are desirous of doing them full justice,) that therefore France is the El Dorado of Ecclesiologists and churchmen, and that therefore it is either their duty or a very pardonable trespass to fly from the ills they know, or fancy they know, in England and her communion, to those they know not of in France and hers. To those who may be dazzled by such a chimera we should recommend the perusal of Dr. Wordsworth's *Diary of his Tour in France*, and the articles in the *Annales Archéologiques* headed "Vandalisme." If such do not cure them,

we give them up as hopeless. "Non si bene nunc et olim sic fuit," nor we fear we can with certainty add "erit." Though just now the iron mandate of a completely centralized government had ordered this or that work to be well done, we cannot forget that the same mandate has heretofore ordered many to be ill done, and may hereafter, under an administration, utilitarian and parsimonious, or else paganising in its feelings, again order the same. We have a much more assured hope in the generous liberty of local action which still happily distinguishes England, than in the smiles of that proverbially fickle thing, court (that is, in these days, ministerial*) favour. It is a sad and a humiliating reflection to think that the reigns of the restored "most Christian kings," Louis XVIII. and Charles X. "eldest sons of the Church," were distinguished by the reckless destruction of the Christian monuments of mediæval France, and amongst them of the church of Clairvaux, which was levelled, not sparing S. Bernard's tomb, in 1816,† a worthy inauguration of the returning race of S. Louis; while the first dawn of better things was reserved for the times of Louis Philippe, Roi des Barricades.

We need not say we most cordially agree in all that MM. de Montalembert and Didron say of the fatal mistake of isolating the Pointed churches of Northern Europe. We must notice also their tacit and gradual, but (we trust) complete and final adoption of Middle Pointed; which is the more remarkable, as no longer back than the first number of the *Annales*, a considerable *penchant* for Romanesque was exhibited, and M. Didron promised, which happily was never accomplished, a model Romanesque church. The model Pointed church which he gave was by M. Lassus, and of the First Pointed style, and professedly intended either for a cathedral or village church, according to the scale it might be executed upon: indeed such a double destination was openly avowed.‡ We trust the gentleman concerned in its production has in the interim reformed, as in the other, so in this respect, and that M. Viollet-Leduc, who was to have furnished the Romanesque model church, is happy that he was never compelled to fulfil his promise. This church of M. Lassus, of which a ground plan and longitudinal section are given in the second number, that for June, 1844, might have served for a large church; as a small one it would have been absolutely absurd. We do not like the clerestory, which is too large and regular: the side lights too, single lancets, are of an enormous width, and look vastly uniform. Sameness is indeed the fault of the whole conception. The plan is the usual French type for a large church, two western towers, short transepts, apse, and radiating chapels; he gives a double aisle to the apse, as a prolongation of the sacristies, which run parallel to the choir aisle on either side; which is too modern and uniform a notion. The tower is capped with heavy pinnacles, and no spire indicated, which, in a modern-First

* Louis Philippe is oftentimes his own premier, as Nicholas of Russia always is; therefore these instances of these two despots cannot be quoted against the truth of our parenthesis.

† For a detail of these atrocities, we beg leave to refer our readers to a memoir of M. de Montalembert, reprinted at the end of the second edition of Mr. Pugin's *Contrasts*; and contained, in substance, in an article in the *British Critic* some years back.

‡ Introduction to No. I. of A. A. May, 1845.

Pointed church represented as complete, is a solecism of course. The flying buttresses too are heavy. The roof is vaulted. We repeat our trust that M. Lassus himself will now agree with us in this critique. That we make it in no unfriendly spirit, we can assure him. Our readers are fully aware of our opinion of stereotyping model churches.*

And now we must conclude : if we have given our readers anything like an insight into the Ecclesiological movement in France, we shall not think our time misspent.

OXFORD ARCHITECTURAL SOCIETY.

MEETING, DEC. 3, 1845.

The Rev. the President took the Chair for the first time.

NEW MEMBERS ADMITTED.

Herbert Haines, Exeter College.
E. St. John Parry, Balliol College.
W. Barter, Oriel College.

Mr. Parkins, Honorary Secretary, then read the following Report from the Committee :—

Since the last meeting of the Society the Committee have appointed Mr Patterson to be Treasurer, and Mr. Parkins and Mr. Millard to be Secretaries for the ensuing year. And they have filled up the vacancies in their body which have been caused by these appointments by the election of Mr. Jones and Mr. Freeman.

The season of the year has prevented the number of applications for advice from being numerous. Working drawings of seats, and an estimate of the expense have, however, been despatched to Lidney, near Gloucester. But that great undertaking in which the Society is far more interested than in any other, the restoration of the Abbey church of Dorchester, is happily progressing. The canopies of the sedilia, and the ancient stained glass in them, as well as the glass and tracery of the south window, have been carefully removed, in order that they may all be thoroughly repaired and cleaned before they are replaced. It has also been found necessary to take down the arch of the window and part of the wall above it, as they had very considerably sunk. The wall behind the sedilia has been cleaned, and it is hoped that means may be hereafter found to provide fresh coloured decorations : notes of the ancient paintings have been carefully taken ; and, though they are considerably defaced, sufficient traces are remaining to serve as models for imitation. The same observation applies to the architraves and jambs of the window, which appears to have had all its stone work coloured. The sedilia are sufficiently perfect to require no portion to be of modern design, except the finials of the canopies, and four statues which occur among the pinnacles. All these, with the exception of a part of one of the statues, have been so completely destroyed that they must be restored from conjecture

* M. Didron has, we are sorry to say, enlarged this plan, by engaging to write the letter-press to a volume of model churches designed by M. Hippolyte Durand. These churches are at all events to be of the style of the thirteenth century, *i. e.* we trust Middle Pointed, though M. Lassus's church also designates itself of that age. At least we see that Romanesque model churches are no longer thought of.

and comparison with other instances. An examination of the other portions would lead us to believe that the four finials were all slightly different from each other; two are accordingly to be executed from Mr. Cranstoun's designs, and two from ancient models in the Society's collection of casts. The four statues will be replaced by figures of SS. Peter and Paul, the patrons of the church, S. Birinus, the first Bishop, and Bishop Alexander of Lincoln, the founder of the Abbey. The first two will be adapted from the very beautiful and spirited figures of those Apostles in stained glass at Merton College chapel; tracings of which are among the collection lately begun by the Society; and the two last from stained glass in the sedilia.

The subscriptions to this desirable undertaking at present amount to less than £400, a sum which must be thought small, when the magnitude of the work, and the extreme urgency of many of the repairs are carefully borne in mind. That it has been begun on grounds which are not merely utilitarian, will prove in many quarters the strongest reason for supporting it. And it is expressly because the Society has taken in hand what will promote primarily God's honour, and but secondarily consult men's convenience, that a member of it has undertaken to restore the Altar at his own cost, as an offering of gratitude, which he believes he may most suitably pay in this manner. This example may perhaps find some to follow it. At all events the Committee may be allowed to hope that members will not relax in their exertions; and that they will do all they can to obtain the co-operation in the work, of every one who feels any interest in ecclesiastical art, or in the early antiquities of the English Church.

The negotiations for the removal to the Music Room are now satisfactorily progressing, and the Committee hope that the Society will be in actual possession of the lease in the beginning of next month. It will depend upon the amount of subscriptions received in what manner the fitting up of the room shall be made, as the Society's ordinary funds are not adequate to warrant any outlay being defrayed out of them. The sums already subscribed amount to £64. 9s., not more than one-half of what is necessary for completing all the alterations which are desirable. And the Treasurer will, therefore, continue to receive any further contributions.

And at this their last meeting in this room, the Committee cannot but congratulate the Society upon the brightness of their future prospects. When the valuable collections they possess are classified and arranged, and are so displayed that they may be studied without difficulty, a school for the cultivation of ecclesiastical and mediæval art will be established in the University, which will be accessible to every student; and every year, while it removes further from us some of our most active members, will but extend our influence more widely; for a centre will be afforded for all to gather round, and none who have once actively taken part in the Society will find it difficult to continue their exertions in it.

The President then brought forward the subject which had been proposed for discussion, viz., "How far, and in what positions, should heraldick and other personal devices be admitted into churches?" and called on any member who might be prepared to express an opinion upon it.

Mr. Parker observed that he had been unexpectedly called upon to begin this discussion, and read some hints which he had hastily written down.

Mr. Rooke observed that a distinction should be made between secular and religious emblems.

Mr. Master traced the origin of the employment of coats of arms to a very early period.

Mr. Patterson said that the use of shields in such positions as on fonts was more general in the latest style of architecture than in the earlier ones; and he conceived it to be a sign of the spirit of the world, which was then encroaching upon the Church.

Mr. Millard said that the use of heraldry in churches should be under certain restraints; but that it was often not only no mark of pride, but even a sign of humility, as being a renunciation of worldly dignity.

Mr. Freeman thought that it was not always pride to wish to make our good deeds known. He thought, therefore, heraldick devices should be the last to be discarded.

The President said that the abuse of heraldick devices grew gradually from what was an unobjectionable employment of them; and in the eighteenth century it came to a climax in the introduction of armorial bearings upon chalices, and other sacred vessels.

Mr. Lingard inquired whether heraldick devices were not originally used in subordinate positions, and afterwards transferred to more conspicuous ones.

The discussion then turned on the use of heraldick and sacred emblems upon tiles; a part in it being taken by the President, Mr. Rooke, Mr. Master, Mr. Sutton, Mr. Millard, Mr. Parker, and Mr. Parkins. And it was at last concluded by the President, who recommended that caution should be in used in forming theories, and that views should not be supposed to have been entertained by persons in former ages, because the supposition of their being so is not at variance with what we know of them.

Mr. Dean mentioned three iron crosses in the pavement of Quatford church, Shropshire; and exhibited a drawing of a Norman Arcade lately discovered in Knockin church, in the same county.

Several questions entered in the notice book were then considered; and after some further conversation, the meeting, which was rather large, and attended by several members of other Architectural Societies, broke up at a quarter before ten.

SECOND ANNUAL MEETING OF THE LINCOLNSHIRE SOCIETY FOR THE ENCOURAGEMENT OF ECCLESIASTICAL ARCHITECTURE.

THIS meeting was held in Louth, on November 26, 1845: Charles Anderson, Esq., of Lea, in the chair. The Report, sanctioned by the President, the Lord Bishop of the Diocese, and by the Committee, was read by the Rev. I. Eller, Secretary.

The report, after insisting on the necessity and great utility of such societies, claims that they should not "be degraded into mere associations for antiquarian research." Nearly fifty members have been added to the Society since the former annual meeting. The Committee

have put forth a set of questions calculated to produce a methodical description of the arrangement and details of churches; and propose to secure a complete description of all the churches of the county. The Report contains sensible remarks on the local differences of architecture, and recommends Mr. Paley's Manual of Mouldings. A suggestion is thrown out for the publication of architectural drawings of S. —, Kirkstead, as a suitable model for new churches.—After the annual report, an abstract is given of the proceedings of the monthly meetings during the preceding year.

The officers of the Society for the past year were unanimously re-elected for the ensuing year. The chairman read a paper on the church of S. Mary, Stow, illustrated by drawings of the Rev. J. K. Miller. Mr. Anderson called attention to the late discoveries in the church, which made it probable that parts of the Saxon cathedral of the Bishops of Lindisse or Sidnacester exist under the later conventual church (A.D. 1040) of Eadnoth. He lamented the present forlorn state of the church, but gave hopes of an early restoration; and promised a more detailed account of the building at the next meeting of the Society.

REVIEWS.

Description de l'Eglise Cathédrale d'Autun, dédiée à Saint Lazare; extraite d'un plus grand Travail sur ce Monument par un Chanoine de cette église, Membre de plusieurs Sociétés Archéologiques.—1845. Imprimé par Fr. Dejussieu, Grand' Rue, à Autun.

THIS little pamphlet is very interesting on many accounts. In the first place it shows, like the work on the Stalls of Amiens, which we have already reviewed, that French cathedral chapters contain persons, whose zeal for the honour of the Sanctuary is combined with deep Ecclesiological learning: and what can we not hope from such a combination, position, zeal, and learning? We trust that ere very long we may be able to say the same of our own chapters. In the second place we gather from the preface that the larger and more complete work was forestalled in consequence of a restoration of the cathedral, which under the circumstances we cannot but have confident hopes will be satisfactory, having been undertaken. And, in the third and last place, it is very valuable for its own sake. Though to outward appearance it be a tourist's guide book, we find on opening it that the learned author grapples with some of the most abstruse developements of symbolism, which he conceives are embodied in Autun cathedral. His present limits scarcely permit him to do more than give the results of his investigations; for the complete proof of them we must wait. Such being the case, we feel the less scruple in transferring these results to our pages, with the hope that such of our readers as feel their interest excited by them, will, as we purpose

doing, make themselves acquainted with the larger work, on its appearance.

Our author divides his *brochure* into four sections. The first is *Origines*. The original cathedral, of Basilican date, was the church of S. Nazarius. Of this church, of which the rebuilding was undertaken for the last time, (though it never was completed,) in the Pointed Age, there are but scanty ruins. The present cathedral, of which the main part dates from the eleventh century, was built to receive the relics of S. Lazarus, Bishop of Marseilles, said to have been the same who lay three days in the grave at Bethany. The church was dedicated in 1132, by Innocent II., though not yet finished. During the time that the church was in progress, the Cathedral School of Autun was being presided over by the famous Honorius, who "composed a Liturgical Summa, in which are found the boldest ideas of Christian mysticism applied to the construction of basilics. It is to this author, or at least to the artists who drew their inspiration from his lessons, that we think we should attribute the plan and the system of ornamentation of the church of S. Lazarus. So that the study of this edifice may contribute to mature theories of the highest interest, on the principles of Christian art. That which, above all, gives importance to the connexion which one may establish between the ideas of Honorius, and those which are found expressed in the church of S. Lazarus, is that Honorius affirms, in a passage of his works, that he has advanced nothing except on the testimony of ancient authors." This extract shows how high an interest the ecclesiological researches of our author (M. l'Abbé Devoucoux) possess. We repeat his results just as we find them, without venturing comments. The remainder of this section is chiefly devoted to an account of the side chapels, which are of the French Third Pointed (Flamboyant) style, as are the many alterations which have been made in the choir.

The second section is entitled *Ichnographie*. First we are introduced to the consideration of the symbolical meaning of the dimensions of the cathedral of Autun (that is, of the original semi-Romanesque church). These dimensions are given in the old French foot, which our author considers was also the mediæval unit of measurement, and are as follows:—Length of church, 206 feet; breadth between lantern arches, 31; whole breadth, 65; breadth of nave, 26; height to vaulting, 72:—which, he asserts, spell respectively, in Hebrew, converting the numerical value of their expressions into a "literal" one, DaBaR, (The Word,) EL, ADONAI, IeHoVaH, MaChaBI, and their sum total (400) is THAV. EL, (Sovereign Judge,) which he states to be indicated by the width of the lantern, is also, he affirms, symbolised by the *voussoirs* of the north transept arch, of which fifteen are of white stone, indicating the deluge of water, and sixteen of grey stone, indicating the deluge of blood, which is to accompany the manifestation of Antichrist—(two judicial visitations). North transepts are, as he informs us, especially consecrated to the idea of the Expiation on the Cross, and south transepts, to "the consoling idea of the Trinity in Unity communicating ITSELF to humanity." "This disposition of churches in the Diocese of Autun

is proved by an inscription in the ancient church of Anzy-le-Duc. . . . and finally by a passage of Honorius of Autun." He goes on to state that the product of 26 (JEHOVAH) and 16, (the square of 4, and the number of the faces of the mystical beasts in Ezekiel,) "especially applied in traditions to express the most explicit notion of the Divine revelation," which is 416, is the sum of the admeasurements of the main internal cross exclusive of the aisles. He continues explaining the value of several other dimensions, and among them of a pillar, in which he imagines that he reads Our Blessed Lord's Name, referring to Apoc. iii. 12.

The third section is headed *Iconographie*, and commences with an explanation of the sculptures of the west door. We are then introduced into the interior of the cathedral. "According to a text of Honorius the south aisle, especially assigned to men,* figures the combats which Jesus Christ, the Spouse of the Church, wages with the demon, and with the strongest temptations, without any sensible consolation; the north aisle, especially assigned to women, figures, on the contrary, the sensible consolations which God administers to less strong souls, in order to support them in the way of the sacrifice which He demands from them. And so it is that demons are represented upon almost all the capitals of the south aisle, and that one sees good angels on the capitals of the opposite aisle." The nineteen capitals of the south aisle "combine into a system in which they form six groups corresponding to the six persecutions which the Church is destined to be subject to, according to the ideas of Honorius of Autun (in Cant. Cant. cap. viii)." The subjects of the twenty capitals of the north aisle, "appear to have a special reference to the early days of the Church, in the bosom of the Synagogue, exposed to all the persecutions of foreign nations, and to her own internal errors." He concludes this section with saying that the whole sculpture of the church—the portal, nave, and aisles, "has for its end to trace the pictorial history of the Church's life, in the midst of the agitations of earth."

The fourth and last section is headed *Coup-d'œil général sur le Monument*. The church, at a distance, with its graceful spire, and its external chapels, bears a Pointed, not a Romanesque appearance. It underwent some miserable alterations in the last century, under the influence of the Maréchal de Richelieu, a friend of Voltaire. Among other things the rich sculpture of the west door was plastered over: this, so far, was fortunate, as it has since been cleaned. The original portion of the cathedral is of transitional Romanesque. We could have wished that a ground-plan and architectural views of the church had been substituted for some of the landscape illustrations.

We here take leave of this very interesting *brochure* with the hope that we may soon see further publications of its learned author. Why should he not edit or translate Honorius?

* The reader will observe that this passage is another argument in favour of the principle of separating the sexes in public worship advocated in our first article.

Sketches for an Ecclesiology of the Deaneries of Sparham and Taverham, in Norfolk.—Hamilton, Adams & Co. 1846.

THIS guide, of which we have noticed one or two parts, is now complete. We wish every deanery in the kingdom were as well off. At the same time, we will say a word or two on the defects of the book, the rather that we see the author is about to carry his labours into other deaneries. We could wish to see somewhat less bitterness of spirit in his attacks on churchwardens and rectors. We know well the temptation to it; and we know, more especially, the disgraceful state of many of the Norfolk churches. But where a church visiter can praise, there it is his bounden duty to do so. People will not be scolded into amendment, or if they are, it will be a heartless, irreligious species of reform. Again, we think that in a plain matter-of-fact guide, an imaginary dialogue is hardly in place; and an imaginary letter still less so. Moreover, the continued vein of sarcasm, though sometimes amusing enough, becomes wearisome.

However, we recommend the book, and hope that the writer will proceed with his labours.—In the last number, mention is made of the monument of Guyben Goddard, 1671, whose epitaph concludes, *cujus aie propicietur Deus*: a late instance of prayers for the dead. That rare arrangement, a ground-piscina (if it be one,) exists at S. Botolph, Hevingham. And a curious licence to eat flesh in Lent, bearing date 1599, is given from the Register of S. Agnes, Itteringham.

Poems and Pictures. Sm. 4to. London: Burns. 1846.

THIS most beautiful volume reflects high credit on those concerned in its preparation. It contains a selection (not always very judicious) of poetical pieces, illustrated by original designs of our best artists, admirably cut in wood. Mr. Dyce, Mr. Cope, and Mr. Horsley, in particular, have contributed some very fine drawings, which really entitle us to expect the greatest things from English art when properly encouraged. Indeed, is not this being shown in almost all departments? There can be little doubt that some such style as that of this volume ought to be adopted in illustrating Church Books now, should this be attempted. Nothing can be more ridiculous than such a book as Mr. Murray's illustrated edition of the Prayer Book, or indeed than any attempt to revive illumination now. The miniature style was most beautiful while it flourished; but it has been long since superseded by other developements of art. Modern chromo-lithographed illuminations always remind us of an enthusiastick youth we once heard of, who had copied out great part of his Prayer Book in manuscript black-letter, from a disgust he had conceived for printing!

Patterns of Inlaid Tiles, from Churches in the Diocese of Oxford.
Wallingford: J. G. Payne. London: Longman.

THIS book is a very laudable attempt to increase the number and elegance of our patterns for encaustic tiles, from a collection of ancient

examples. Twenty-four specimens, of the original size, are given. Some of these we can recommend to church builders: No. 2, from S. Andrew, South Stoke; No. 5, from the ruins of the collegiate church, Wallingford Castle; Nos. 15 and 17, from S. Mary, Cholsey; No. 19, from the abbey church of SS. Peter and Paul, Dorchester:—(this would be particularly suitable for the vicinity of an altar:)—and No. 23, from S. Michael, Steventon, one of the most elegant patterns that we remember to have seen.—There are others, however, such as the squirrel in No. 4, and the hideous face in No. 22, the publication of which is, to say the least, perfectly useless. To copy the bad drawing and ugly designs of our ancestors may be very well as a hobby, but is quite unworthy of a true Ecclesiologist; and the church-builder who should now introduce such designs as the two last named would be guilty of egregious folly. We do not mean that in a work of this kind nothing should be given that is not strictly suitable for modern imitation; thus the curious serrated spandril, No. 16, though not beautiful, is well worthy of preservation. We only wish to avoid the being inundated with prints of things that are only curious for their age and ugliness. The series of nine pieces, Nos. 9, 10, 11, would make a very good centre for the pavement of a chancel.

The Ancient Stone and Lead Coffins, Encaustic Tiles, etc., recently discovered in the Temple Church. By Edward Richardson, Sculptor. London: Longman, Brown, Green, and Longmans. 1845.

AN interesting companion to those monumental effigies of the Temple church, which Mr. Richardson, after restoring them with great success and skill, published two years ago in the same shape. The ornaments on the lead coffins are very rich. It is very gratifying to see a sculptor of rising excellence and reputation, like Mr. Richardson, devoting himself to Christian antiquities. There are some interesting, though painful, particulars given of the unsatisfactory restoration which the nave underwent in 1827.

The Transactions of the Cambridge Camden Society. Part III. 4to. Walters, and Rivingtons.

THIS part is decidedly the best which the Cambridge Camden Society has published. It contains eleven papers; of which we have been most pleased with that on the church of S. Mary, Astbury; that on the adaptation of Pointed architecture to tropical climates; and that on Great S. Mary's, Cambridge. The quantity of information brought to bear on the subject of this last paper is really surprising. The papers on Argyllshire, begun in the preceding Number, are in this finished, of which we are heartily glad. They would be more in character if in the *Archæologia* than where they are. Mr. Close, we think, must have corrected page 285. There we read "1843-4. For taking down of the Cross in Great S. Mary's, 16s. 4d."

The History and Antiquities of the Collegiate Church of All-Saints, Maidstone: together with Observations on the Polychromatic Decoration of the Middle Ages. By JOHN WHICHCORD, Jun., Architect. 4to. London: John Weale. 1845.

THIS book is published separately, having appeared before in the "Quarterly Papers." It contains a dull history of Archbishop Courtney's Foundation, and a prolix description of the large Third-Pointed church. Illustrations of such a church are the least interesting of any: there is scarcely anything to be learnt from the whole series of plates. The best detail in the church is the range of sedilia, under the first arch dividing the chancel from its south aisle, with the founder's tomb at their back. His tomb and the parclose on the north of the chancel have considerable remains of colour, of which Mr. Whichcord has given illuminated views. The figures are of a very poor style, the fault of nearly all the ancient paintings now discovered; and the architectural enrichment is not very pure or beautiful. Mr. Whichcord's essay on Polychrome contains little information, and that not new. It is neither elementary, nor scientific, and is scarcely worth the trouble of reading.

ECCLESIOLOGICAL NOTES.

WE must briefly explain our reasons for commencing under this title a new department in the *Ecclesiologist*.

It is an observation that must frequently have occurred to such as make churches their study, that one can never go into an old parish church without learning something new from it—some remarkable arrangement, some peculiar feature, some mark of date, hitherto unnoticed. And it is by treasuring up such facts as these, that we form, and amplify, and check our ecclesiological creed. The same takes place, of course, in other sciences; but Ecclesiology has so lately come to be treated as a science, that people are apt to forget that it is subject to the like laws with them; and thus forego one great assistance towards the study of it. Now a person even moderately skilled in Ecclesiology might render a great service to it, by merely noting down, and making known to others, such points as had assisted his own conclusions on debateable subjects, in churches he may have happened to visit. Whether his inferences be right or wrong, the mention of them may help towards the elucidation of the many problems which our ancient ecclesiastical edifices still present. We propose, therefore, to insert in the *Ecclesiologist*, from time to time, some of the results of such observations, not confining ourselves to any methodical arrangement, or pretending to give (what is apt to be a very dry affair) a complete account of any one church.

S. Mary, Sandbach, Cheshire.—The most striking feature of this church is that the lower part of the tower is quite open, presenting three lofty archways to the west, north, and south. It can hardly be doubted that this was a *processional* arrangement; as it occurs also in the noble *detached* First Pointed tower of S. Mary, West Walton, Norfolk, evidently with this purpose in view, as the tower is exactly opposite the south porch. All four sides are open in that instance. On the other hand, in the fine Third Pointed church of S. Mary, Dedham, Essex, the north and south sides are

pierced, while the west entrance is closed: the roof is richly panelled. The present church is perhaps a little earlier than the last mentioned; the upper story of the tower presents the rather clumsy low ogee-hood, embracing two windows, not uncommon in these parts, *e. g.*, at S. Bertoline, Barthomley. The red stone of which the church is built is, as usual hereabouts, much crumbled. The interior contains some tolerably early pen-work, (*i. e.* for pens,) varying perhaps from 1st James I. onwards; and there is some variety and merit in the carving of them. The restoration work (1660, &c.) is rather remarkable. It may not be amiss to observe that there are one or two almost unfailling accompaniments which distinguish the carved work of this period from that of Elizabeth and James I., especially a sort of *semi-cannon*, placed vertically, and an angular projection like the corner of a diamond: the general character of the work is more salient, and less in extent; the very flat arabesque work has nearly disappeared, and a central diamond with some pattern of *incised* work, is a common ornament of panels and doors. The date of the work at Sandbach is verified by the figures on the south stall in the chancel, (or rather sanctuary, for it skirts the LORD's table,): they are of the latter part of the reign of Charles II. But the most interesting and instructive feature of the interior is the roofing. There is no date on that of the nave, but one might conjecture that it belongs to the latter part of Elizabeth's reign, or the beginning of James I., for from its close resemblance to the aisle-roofing it must be referred to nearly the same period, and would naturally precede this in point of time. Now the date of the aisle-roofs is preserved with a most curious, and unusual preciseness, the years in which portions of it were successively finished being recorded, together with the carpenter's or the churchwardens' names, at intervals, along the cornice. Commencing at the east end of the south aisle, and proceeding westward, we have the successive dates, "1620, Ralphe Sutton, carpenter; 1633." Then commencing at the west end of the north aisle, the date, "1638, Rarmdell Lingard, churchwarden." And, again, "This work was done, R. 1639, Lingard." The next is 1661! and the record closes not long before 1688. The whole is exceedingly well executed, and profusely covered with elaborately carved bosses of flowers, net-work, sacred monograms, &c. With the help of the above dates, therefore, we read in it an interesting proof of the hearty revival of church-work of creditable character, which took place in the Laudian period; its sudden and violent cessation at the breaking out of the "Troubles"; and the vigorous resumption of it which ensued in the very year of the Restoration. The construction of the beautiful roof of S. Mary, Astbury, in this county, commences at the same period with this at Sandbach, and, with like interruption, is continued far into the eighteenth century, as appears by similar inscriptions on the cornice. The church of S. Bertoline, Barthomley, in the same neighbourhood, has a fine roof of apparently the same date. The same revival has left traces in other churches of the county, *e. g.*, at Nantwich, though, in this instance, unhappily, in a less desirable form, viz., that of a most elaborate and cumbrous gallery extending round three sides of the nave, on the under part of which may be seen the date 1624. There is a gallery of a little later date in the little chapel of S. Margaret, Moreton-Say, a township of SS. Peter and Paul, Hodnet, Shropshire; a legend carved thereon sets forth that the timber, which is immensely massive, was given by a noble lady, circa 1634. A stained glass window has lately been inserted in the east window of Sandbach church, the stone-work being, at the same time, restored. The effect of it is, on the whole, good; but is sadly impaired by the central figure, which is totally out of keeping: this part is understood to be an afterthought; and it is very desirable that the retention of it should be reconsidered. Of course, too, the entire window shows as a *purpureus pannus* on the degraded state of the church as a whole:

a remark which there is more satisfaction in making, because none can be more desirous than the present vicar of restoring the church to what it ought to be, an object which it is hoped he will ere long accomplish.

S. Oswald, Malpas, Cheshire.—This church has the name of being the chief ecclesiological lion of Cheshire. No doubt it owes this reputation to its having been recently restored in a costly manner, and on the whole successfully. But in point of ecclesiological interest, and, we must add, of real architectural beauty, it is by no means superior to many which might be pointed out in the same county: to SS. Mary and Nicolas, Nantwich, it is certainly inferior. Nothing is more usual than to find common report thus mistaken about churches; indeed, the fact of a church being very much cried up by the generality of people is, in most cases, a fair presumption against its real merit,—for the public taste, though greatly improved of late, is still much given to appeal to false standards. Glare, and finish, and neatness still have irresistible charms for the many; the severer beauties of the Church's outward face are still appreciated by comparatively few. And the converse rule equally holds, that when you hear it said of a church, that "there is nothing to see in it," it is ten to one but it is full of the old reverence and comeliness of genuine church-building. Give us the livelong-day twilight of such a high solemn old chancel as that of S. James, Audley, in this county, before the airy lightness of these slender Third Pointed churches. To make them endurable would require *acres*, almost, of stained glass; or, failing that, the broad blank expanse of their walls must be thick inlaid with ornament, as in the finer specimens of S. Peter, Lavenham, Suffolk, and others, before they can lay claim to a high degree of praise in comparison with the chaster conceptions of the earlier styles. The real interest of this church, considered as an ecclesiological study, lies in the fact that sufficient traces remain of the Middle Pointed building to which the present one succeeded, to enable the student to realize its former condition. It appears, from a respond remaining in the south side, west end, and a window in the east of the north aisle, to have been co-extensive with the present building and of the purest Middle Pointed character.

S. James, Audley.—This church having been referred to in connexion with that last under consideration, we may express an earnest hope that the architects (Messrs. Scott and Moffatt,) to whom is entrusted the noble work of restoration about to be effected on the chancel, will not hesitate to replace the existing *late* Middle Pointed tracery of the east window with a design of an earlier character, so as to restore it to the state in which it *must* have been originally erected.

S. Mary, Charlcombe, Somersetshire.—This little church is the reputed mother church of Bath Abbey, from which it is about two miles distant. The only remnant of great antiquity is, as usual, an Anglo-Romanesque south doorway: it is, apparently, of rather early date. The present church is Third Pointed. The feature most worthy of remark is the bell-tower, which rises from the nave-roof at the west end, and is supported by three brackets of moderate projection exteriorly; within, it has no other special support than a belfry arch. This may be added to the instances Mr. Petit has collected, in his useful paper in the *Archæological Journal*, of western bell turrets. It is, perhaps, rather later than the rest of the church. There are two square openings in its western face.

S. Mary, Swanswick, Somersetshire.—We have here the same arrangement, as far as external appearance, the tower seeming to rest merely on the nave walls. But, on entering the church, it is seen to be supported on three arches, north, south, and east. Here there is an instance of yet another ancient mode of managing the west turret. Moreover, it evidently belongs to the

palmy Middle Pointed period, having buttresses of very slight projection, and a plain parapet. One window belonging to that style also survives in the south wall of the nave, with external ogee-hood, and exquisitely moulded monials and tracery. The existing church is, for the most part, Third Pointed. It consists of two nearly similar aisles, of which the south contains the chancel. The arch of communication between the chancel and adjacent aisle, has its broad soffit panelled, in exactly the same way as S. Thomas of Canterbury, Widcombe, Bath, and would seem to be the work of the same hand. If the brass in front of the altar indicates the rebuilder of the church, (De Swaynswick,) the date of the Third Pointed re-erection, and so perhaps of the building of Widcombe, will be ascertained, viz., ann. 1439. It may be observed that a tower similarly *engaged* to that above described, and of as nearly as possible the same date, but on a much larger scale, occurs at S. Mary, Middleton, Norfolk.

English Combe, Somersetshire.—The splays and soffit of the window arches are here panelled, as above described; with this additional peculiarity, that within many of the panels is a device of some kind. Thus on the south window of the south chapel we have the instruments of the Passion on shields,—the three nails, across with scourges, a hammer and pincers, the coat, &c.; and again in the west window a pair of crossed keys, a hunting-horn and baldric, a bow, a quiver of arrows, &c. All the Third Pointed restorations in these three churches may probably be referred to one effort, whether on the part of the abbey, or others. There is every appearance of their arising from the same hand.

NEW CHURCHES.

All Saints, Rise, Yorkshire.—This church, founded by Richard Bethell, Esq., was consecrated on the 12th of November, by his brother the Lord Bishop of Bangor, acting for the Archbishop of York. It consists of a nave and chancel in the First Pointed style, and cost about £4000; it is capable of containing 200 persons. The seats are free and unappropriated. The chancel is ascended by one step at the nave and two more at the altar. The stalls and the fittings throughout are of oak; the floor is laid with encaustick tiles; the wall as high as the string-course is inlaid with tiles, the borders exhibiting various emblematic designs of our Lord's Passion. A recess in the wall is used for a credence. The east window of three lancets, is filled with stained glass by Wailes: in the middle is the Crucifixion; the others contain other parts of our SAVIOUR's life, such as the Betrayal, the Agony, the Judgment, the Scourging, &c. The stonework between has received decorative colouring, and the walls are ornamented with scrolls. The roof is similar to that figured in the Ecclesiologist, Vol. III., No. 2; the spaces between the beams are painted blue with gilt stars. The capitals of the pillars are gilt. The Holy Eucharist was administered at the consecration to about seventy communicants.

S. —, *Homerton.*—A new church, not yet we believe provided with a dedication, is building in Homerton from the design of Mr. Ashpitel. When we have praised its material, Kentish rag with the dressings, &c., in Caen stone, and its general plan, chancel, nave, south-aisle, porch, and west tower, we have said all that we can in its

favour. The chancel is very short, and a sacristy is added to the north-west, instead of the north-east of the chancel. Again the style chosen is Third Pointed, but with a poor attempt at tracery of the Middle Pointed period. The mouldings throughout are very inaccurate. The west tower is square, with a corner turret; all on too small a scale. The aisle is to have a separate gable, with great haunches.

S. John's, East Chislehurst Kent.—The ground plan of this church is a wide oblong, without any pretence to a chancel. There are north, south, and west galleries, the latter containing the organ. Under the galleries one would naturally expect to find space available for worshippers; but no, there is only an external cloister, which is of no use whatever except in the same way as the lobbies of London churches, for people to wait in while their carriages drive up. This extends continuously round the north, west, and south sides. It is enclosed by round headed arches with a cast-iron railing reaching from pillar to pillar. At the east end of the south cloister there is a door labelled "*Chapel Clerk's Office.*" Corresponding with this on the north side, is another door, with the inscription "*Minister's Vestry*" upon it. At right angles to these are two doors opening into the church, one for the priest, the other (we suppose) for the chapel clerk aforesaid. On entering one is struck with the splendour of some of the furniture of the church: the altar, an old oaken table well carved; altar chairs the same; an altar-piece of Carrara marble representing in relief the Last Supper, over this a canopy of oak elaborately carved, having the Holy Lamb in the middle; altar-rails of massive grey marble; a pulpit of oak panelled with bas relief busts of the Evangelists, with Grecian columns at the angles; an hexagonal font of white marble (standing about two yards from the altar-rails, in the middle passage) with representations of our SAVIOUR, His Baptism by S. John Baptist, and the four Evangelists, on the panels; a brass lectern; a litany desk (turned the wrong way) to say the prayers from; these form a catalogue of gems seldom met with in this country. Indeed the whole have been imported from the continent. The wood-work is, for the most part, of the seventeenth century, and, therefore, by no means ecclesiastical in design. The font (which has a copper cover, and is lined with copper) and the altar-piece and rails are new. The lectern has the date 1651 engraved on it. It has also a Latin metrical legend. The area of the church has open benches of oak. The galleries have also open seats, but they are rented by their various occupants. There are two thin western towers capped with short shingled spires. One of them contains six bells. The style of this church is intended to be Italian. The windows are all roundheaded triplets glazed with ground glass; that at the east end is included in an enormous arch of construction. The masonry is of flint, with dressings of red and white brick, and white ashlar. The roof is very low; it has tiebeams springing from ancient corbels of oak representing the Twelve Apostles; queen posts with struts; above collars with king posts and struts: it is of stained deal. The tiebeams come below the heads of the east and west windows. This church is said to have cost nearly £8000, and holds 500 worshippers. The architect is a Mr. Wollaston. Here one has again to lament the

lavish expenditure of money upon an unworthy design. The church was consecrated in 1843.

S. Mary, Burlington, United States.—The excellent Bishop of New Jersey proposes to rebuild his parish church of S. Mary, Burlington, U.S., taking as his model, S. John's, Shottesbrooke, with a lengthened nave. We trust that this may be a harbinger of good things in the United States. We have, however, always considered Shottesbrooke church a bad model.

West Meon, Hampshire.—A new church has been built alongside of the old one of West Meon, Hampshire, a solemn, though disfigured, semi-Romanesque village church, which, we fear, will be destroyed or converted into a "ruin," when the new building is completed. Considerable care and no lack of expense have been expended upon the structure. It was commenced by the late venerable incumbent, who took the deepest interest in the work. In many respects, however, we cannot commend the design. The plan consists of a chancel, (30 feet,) nave, (70,) with aisles, south porch, and west tower. The style is the transition between First and Middle Pointed, and yet there is not to be a spire. The material is flint dressed with stone. The reredos is a trefoiled arcade. There are sedilia, only however two in number, and a credence. On the other hand, there is no screen, and the stall-like benches of oak in the chancel are destined for the clergyman's family, while the prayer-desk in the nave looks west; the complexity of the idea symbolised by these conflicting arrangements must be very amusing, unless indeed it resolves itself into mere æstheticks. The pulpit, which is of wood, is an incongruous application of the hackneyed Beaulieu example. The font is in the central line of the church. All the windows are filled with stained glass: the east window containing "Faith, Hope, and Charity," after Sir Joshua Reynolds! The roof and seats are of deal. The flooring of the chancel is blue and white lias. Messrs. Scott and Moffatt are the architects, and the building partakes too much of the fineness conspicuous in their designs. In particular we object to the pert-looking unmeaning window over the north door.

Loughton.—We have seen a lithographed view of "the new church, Loughton," taken from the N.E., to which Mr. S. Smirke's name is attached as architect. It is a most unsatisfactory production: of English Romanesque style, cruciform, with low square central tower, having no capping whatever above its parapet. The windows are all large and round-headed: the side walls high: the strings clumsy: the buttresses very unlike Norman: and the whole effect quite different from that of any ancient church we ever saw. The view shows a north-west porch, a door in the north transept, and a third door into a kind of belfry turret, which occupies the angle between the north transept and chancel. The faces of the two gable-fronts shown in the view are recessed, not under corbel tables, but under a flat-sided triangular head following the lines of the low gable, in the most remarkable way. We thought it had been long ago admitted that all Romanesque towers ought to have a high capping; nothing can be imagined worse than the flat parapet in this example.

S. —, Brockham, Betchworth, Surrey.—This church is another instance of the manner in which modern architects dash off a design, without care, deliberation, or correction. There is something church-like in its appearance at a distance. It consists of chancel, (not long enough, but very much better than the ordinary run,) nave, transepts, an eastern aisle to each transept, north porch, and central tower. We have often protested against the adoption (except under peculiar circumstances,) of the cruciform arrangement. In this case it was especially bad, because the funds, we understand, fell short. The style is First Pointed. The lancets are not too broad, but too short, and far too high up: the east end contains a triplet of a very nondescript kind. The north porch is immensely too large, and absurdly elaborate. The string-course is grievously faulty. The transept-aisles (a most useless arrangement at best, and in this case probably something worse, for we suspect that they are to serve as sacristies,) allow a fine sweep of roof on the east side of the transepts. In other respects they are miserable: each has at the east a square trefoil-headed door, (a most unusual thing, except in triforia,) and one is the tame fac-simile of the other. And, worse than all, the piers, both of these aisles and the belfry arches, are made indeed of local stone, but are to be cased, and all the mouldings run, in plaister. The nave is excessively narrow: if too much so, that is a fault so entirely on the right side, that we can forgive it. But there is a most useless west door.—The masonry is singularly bad: as bad, in fact, as it can be. To prevent absolute regularity, it is arranged in a way which confesses the fault it does not mend. The courses are regular; but some of the stones are cut perpendicularly, and some obliquely. On the whole, this church is very unworthy of Mr. Ferrey.

Frederickton Cathedral.—The Lord Bishop of Frederickton, with a zeal worthy of a Christian Bishop, set sail for his diocese laden with the plans of his cathedral, and nobly were they received. We do very much regret that so holy an undertaking should not have been perfect in externals. As it is, the new cathedral is to be a restored copy of S. Mary's, Snettisham, in Norfolk, which though magnificent as a parish church, is essentially such, rather than a cathedral. No cathedral would have choir and transept lower than the nave. Nor is the singular clerestory, in which the alternate windows are circular, at all suited for a cathedral. On the other hand, Snettisham church possesses, and in common with it this cathedral is to have, a Galilee porch. The choir stalls are, we apprehend, not to be returned, and the service is to be performed not in the choir, but at a small desk in the nave. We most truly grieve that so well-meant, so noble an attempt at better things, should not embody all those characteristic features of an English cathedral, which modern research has already put us in possession of.

S. —, Tubney, Berkshire.—A small church, the shell of which did not cost more than £600 or £700, has been built here from the designs of Mr. Pugin, at the expense of S. Mary Magdalene College, Oxford. It is upon the whole a pleasing specimen of an humble inexpensive church. The material employed is stone; the dressings alone being

of ashlar work. The most striking feature is the roof, of unusually sharp and lofty pitch: which has been censured as excessive by many who are most disposed to favour high roofs. The well-known example of the roof of All Saints, Skelton, may be pleaded as a precedent. The west end displays a bell gable of two arches, and a quatrefoil pierced between the heads, with a floriated cross above. All the windows on the north are of one narrow light with trefoil heads; the east window of the chancel has three lights with flowing tracery, and those on the south side are of two lights in form and proportion like those on the north. The plan consists of chancel, vestry in the north side, nave, and south porch, the whole paved with small tiles of a dark red colour. The altar and pulpit are of stone, both plain, as is almost every detail of the church, with the exception of the font, which is very richly and beautifully carved. Both nave and chancel have open cradle roofs. In the churchyard is a well, carefully devoted to the purposes of the church. The consecration of Tubney church has been long delayed. It will be anxiously looked for by those who witnessed the solemn and beautiful ceremonies at the laying of the first stone.

S. James, Woodside.—We have seen a wood-engraving of this church from the north-west. The architect is Mr. C. W. Burleigh, of Leeds. The style is Middle Pointed; and the plan consists of a chancel, nave with west bell-cote and west door, north aisle, with a separate gable, and north porch. The design has considerable merits; the chief drawback, we should say, judging from the drawing and knowing nothing of the scale, is, that the high side walls and separate gable of the aisle betoken a more dignified building than we can imagine this church to be, particularly as it has only one aisle and no tower. The chancel is perhaps unnecessarily lofty for a small church; it seems of very good length. All the gables are coped in stone, and have crosses. Upon the whole we are well satisfied, and hope to meet Mr. Burleigh again.

Sandown Brading, Isle of Wight.—We have seen a lithograph of the new church about to be erected at Sandown Brading, Isle of Wight, in the First Pointed style. The chancel seems pretty well developed. There is a south aisle under a separate gable. The nave looks too broad. The east window of the aisle is a triplet, and too much like a chancel east window. The tower with broach spire is engaged in the aisle at its west end. The reason for this arrangement is not evident: we should fear it was a caprice of the architect, who has made the tower serve for porch. The roofs are of a good pitch; the realising this merit may now, we are happy to think, be reckoned as a *fait accompli*, and the employment of an unsatisfactory pitch condemned as inexcusable in any architect. Mr. Woodman is the architect of Sandown church.

CHURCH RESTORATIONS.

WE are sorry to hear reports of the unguine manner in which restoration is at present being carried on in France. For example, the character of the pinnacles at *La Sainte Chapelle* is being changed by modern addition designed for ornament, and at *Amiens* some beautiful open pinnacles, containing a second order of pinnacles within, are being restored solid.

S. Mary, Battel.—Some very interesting wall-paintings were lately discovered in the semi-Romanesque nave of the decanal church of S. Mary, Battel. In spite of earnest remonstrances the churchwardens have again whitewashed them. The painting over the chancel arch represented the fabliau of the three kings who met three skeletons. It is curious that an allegorical subject should occupy so distinguished a position, which was, as our readers know, generally appropriated to the Doom. The splays of the clerestory windows were filled with whole length figures. What seems to be a chantry altar has been discovered at the east end of the north aisle sunk in the wall, over which is an arch, and over that a rood staircase. The works in the chancel and its aisles will be done in the right direction, these being free from churchwarden's influence.

S. Mary, Snettisham.—The magnificent Middle Pointed west window of this church has been opened and repaired by the exertions of the curate. It is to be filled with stained glass by Mr. Warrington. The tracery is already finished; and two of the six lights are promised.

All Saints, Chesterfield.—The liberality shown in the restoration of All Saints, Chesterfield, (a fine church, and one generally known for its twisted spire,) makes us sorry to have to record how unfavourable our opinion is of the manner in which it has been carried out. As an extenuating plea it must be recorded that it was completed in 1843. Messrs. Scott and Moffatt must, we should fear, have left the work too much to take care of itself. There are galleries, and the sittings are, in a marked way, divided into adult and juvenile,—the latter occupying the "middle aisle." The font is overdone. The reading desk faces west. The reredos is patched up—partly of a Third Pointed parclose loft, partly of fragments of black Jacobean pue-carving, set as frames to dull gold tablets containing the usual writings. The whole forms a very curious medley. Above is a window of Mr. Wailes', which is too yellow: the tracery, which is modern, is an awkward union of flowing and geometrical forms. The church is remarkable for having attached to the south transept an apsidal chapel of Middle Pointed date: this and an adjoining chapel are parclosed off. There is another handsome parclose in the church, on which are carved Angels bearing emblems of The Passion. This was sold in the first instance by the contractor, according to his bargain, towards paying for the restoration. It had to be bought back, and its loft now crowns the reredos. The east end of the north aisle is screened off to hold the warming apparatus. The west window, which was designed by a builder in the town, since departed, contains Middle Pointed tracery with a plain transom.

S. Michael, Sowton, Devonshire.—The church of S. Michael, Sowton, Devonshire, has been recently rebuilt, at the sole charge of J. Garrett, Esq. Mr. Hayward is the architect. The style is Third Pointed. The plan consists of chancel, nave, north aisles, and western tower. The stone is red-sandstone ashlar; the dressings are of Caen stone. The exterior effect is described as being religious and unobtrusive. There is no saving of expense externally, and there is much enrichment within. The windows are filled with stained glass chiefly by Willement. The east window represents the Crucifixion, with the three Maries, and S. Mary Magdalene at the foot of the Cross. The altar is decorated in colours with emblems and diapers. The eastern wall is covered with blue tiles, manufactured by Minton; on these rest panels containing the Commandments, written on a gold ground. There are two sedilia and a Priest's door. The floor is laid with rich encaustick tiles. There is a step at the chancel arch, and three within the altar-rails. There is a single-light window on each side, with figures of Moses and Aaron. The west window contains representations of the three Archangels. Three others are memorial windows: the rest have flowered quarries, and portions of the Creed in black letter. The seats are open throughout, and well carved. In the north chancel-aisle, which belongs to the restorer, the standards have poppy-heads. Throughout the church the roofs are open, of the cradle form. Gratings in the nave, above the hot water pipes, which are used to warm the church, are the greatest deformity in the building.

S. Leonard, Beeford, Yorkshire.—This church consisted of a chancel, nave, and south aisle, and presented all the disfigurements of sash windows, pagan Tate-and-Brady galleries, with a low cieling entirely hiding the wood-work. The restoration has been undertaken and carried out in an excellent spirit. A new north aisle has been added, containing four windows, the one at the east end of stained glass, by Warrington, the middle light representing the patron Saint, under a rich canopy; the other three filled with Powell's flowered quarries. The seats are of oak, free and open. The roof is similar to that in the Ecclesiologist, Vol. III. No. 9. In the nave the cieling has been removed, and the old roof has been enriched with cusps, &c. The gallery which occupied the western end, and completely blocked up the tower, and a very beautiful arch, has been pulled down, and opens to view a fine Third Pointed window. A large stack of pulpit and reading desk are shortly to be replaced by new ones of proper proportions. It is to be hoped that the parish will not now be backward in endeavouring to put the remainder of their church into a better state by the removal of the pews and the substitution of open benches. The chancel is in the most wretched state, and we trust that the present Rector, who has just entered upon the cure, may be enabled to complete his good intentions of restoration. During the reading of the offertory sentences on occasion of the re-opening, £53 were collected for additional improvements; and a poor agricultural district on a week-day saw sixty persons receive the Holy Communion. It is but right to mention that the origin and the completion of the new aisle are due to one individual, the Rev. P. S. Bagge, late curate, as a parting memorial on his removal to another cure.

S. Mary, Romsey.—The magnificent abbey church of S. Mary, Romsey, is under restoration by Mr. Ferrey. The spirit with which the work has been undertaken is deserving of all praise. We are grieved however to see such little respect paid to the peculiar character of the Romanesque masonry. The new work is fine-dressed and close-jointed. Such an alteration goes far towards destroying the genuineness of any building. The offensive gallery which spanned the church has been already swept away, and the lantern is about to be opened. We do not like to hear of an ancient tomb with a Cross upon it being moved to accommodate the seats. Landmarks are sacred things, and from higher considerations the remains of the dead should not be lightly disturbed. We cannot agree with Mr. Ferrey, who, in his letter to the Athenæum, states that the remains found in the coffin under this tomb, were those of a Subdeacon. A Subdeacon would not be buried with chalice and paten. It must have been the body of a Priest. By the way, Mr. Ferrey uses the latter word very loosely to designate any religious person; first calling the remains those of a "Priest," and then proceeding to prove that he was a "Subdeacon."

S. Mary, Eastwell, Kent.—This church has lately been restored in a costly manner and in a very improved way, though with considerable faults, with which however we are desirous to deal lightly, this restoration being the work of a well-known nobleman, who although deservedly popular and of most unquestionable private excellence, has been publicly far from connected with the High Church section of our communion. We therefore rather hail so much from such a quarter than regret that we have not more. The church, which is mainly Middle Pointed, is of that peculiarly unmanageable form, a chancel and nave, with a single aisle (a south one) wider than the nave itself, and with a separate roof. The nave has a chancel arch, not the aisle. A rood-screen has been put up, and the east end of the aisle parclosed off. Then there are no holy doors, while the parclose has no opening at all, leaving the chantry to be entered perforce through the chancel. The wood-work is very costly and well-intentioned, wanting however in simplicity and in force. The prayer-desk we are sorry to say looks west. There are altar chairs, arranged however north and south. (We may in passing remark the extreme shortness of the chancel.) The nave and aisle are filled with open seats of oak, with poppy-heads. We wish the backs of the seats had not been filled with pierced work of a spirit decidedly Jacobean, though intended for Pointed. The two east windows (the one in the aisle of debased detail) are filled with stained glass by Ward and Nixon, representing events in the history of our Blessed Lord and His holy Mother.

S. Botolph, Boston.—The restoration of the magnificent church of S. Botolph, Boston, under the superintendence of Messrs. Scott and Moffatt, of which we spoke in our former series, has commenced. The interior of the nave has already been denuded of whitewash, and some architectural restorations have been made in the exterior.

S. Denis, Rotherfield, Kent.—The large and interesting church of S. Denis, Rotherfield, near Tunbridge Wells, which consists of western

tower, nave, north and south aisles, and spacious chancel of First Pointed date, though with many later insertions, has been lately undergoing partial restoration. The shingle roofing of the spire (surmounted by a noble cross and a cock), and the interior of the chancel have been repaired: the piscina, sedilia, and the stoup at the Priest's door, all in the south wall, have been restored. The piscina is circular-headed; the sedilia are First Pointed, and composed of two arches of unequal span, separated by a single shaft, and apparently intended for one and two occupants respectively. The pavement of the entire sacrum has been raised; and the altar itself, which is a memorial gift, in oak, elevated on an additional step, has now due prominence afforded to it.

S. Julian, Wellow.—We have pleasure in recording some successful restorations in the church of S. Julian, Wellow, near Bath. This church has never been defiled by a pen. The oak open benches in the nave have been carefully restored, and the fine rood-screen cleaned. The chancel has been rebuilt and its roof leaded. Its fittings are unfortunately of deal. A west gallery is permitted to remain. The font is removed to its proper place, and a north door opened. The exertions of the incumbent cannot be too highly commended. A small debt remains, which we recommend our readers to assist in clearing off.

S. Nicolas, Cranley, Surrey.—There is so much to praise in this restoration, that we grieve also to have so much to blame. The chancel is seated stallwise, but without returns: the details are poor. The paving is of encaustick tiles, with good effect, except that (1) the sacrum retains its flags; (2) a large cross (turned, by the way, westward,) is laid down in the middle; (3) mitres, savouring of an "Episcopal Establishment," appear at the angles of the chancel. The sedilia have been restored, but are not used, nor can they be while the altar rails remain. The altar itself is an ugly but elaborate fabrick; a brass plate let into it records the donor. The east window is large and has good geometrical tracery, but is glazed in a check of blue and white. Powell's quarries would probably have cost less, and as to the effect, comparison would be absurd. There is a poor eagle, a pulpit wanting height (a fault on the right side), and a reading-pue that faces south. In the nave are two horrible but elaborately panelled galleries between the first and second pews.

S. Margaret, Lynn.—The parclose of the chancel of S. Margaret, Lynn, is in course of restoration by Mr. Patterson, carver, of that town; under the superintendence of the Lynn and West Norfolk Architectural Society. It is a good specimen of Middle Pointed carving.

Jesus College, Cambridge.—We are delighted to be informed by a correspondent, that the Master of Jesus College, Cambridge, has announced his intention of presenting five stained glass windows for the lancets on the north side of the choir of the college chapel. The "Five Sisters," of York, will be the model.

NOTICES AND ANSWERS TO CORRESPONDENTS.

We have to thank "A Catholic" for his frank reception of our extenuation of the apparent neglect and carelessness which he had remarked in two Sussex churches.

The leaden bowl of the ancient font of S. Peter, Hever, Kent, is lying as lumber: a new font, very small, and without drain or bowl,—in fact, a mere pedestal for a basin,—having been provided. This is the more to be regretted, as from many marks in the church, it is clear that it is rather taste than good-will which is wanting. We thank our correspondent for authenticating his communication.

We are asked by L. N. R., whether S. Mary is ever represented with the cruciform nimbus which properly belongs only to our SAVIOUR. Our correspondent refers to a supposed instance in S. Mary's, Thorpe, Surrey. Examples of this anomaly do occur: nay, in the same illumination, our LORD and His Mother are occasionally seen, the former without, the latter with, the cruciform nimbus. But we are inclined to believe with M. Didron, in his *Histoire de Dieu*, that these changes were occasioned by the ignorance or inadvertence of the artist.

The Emperor Nicholas has thought by an ukase to restore Byzantine church architecture in his dominions. The *Annales Archéologiques* contain some sensible remarks on this unreal attempt to force what must be the growth of conviction.

The paper on the ecclesiology of the Deanery of Woodleigh, Devon, begun in No. V. (p. 231,) will be continued in our next number.

"A young Architect" is informed that candidates for election into the Cambridge Camden Society must be recommended by any member of that body. If he does know any, he should apply at once to the Secretaries.

The church of S. Mary, Stamfordham, Northumberland, is described as being in a most miserable state of filth and decay. An architect has been called in, but no further steps have been taken with respect to the restoration. The following ludicrous inscription is found on a tablet in the south porch. "G. S.— M. D. . . . Vir eruditissimus et Accoucheur celeberrimus, ex familia de Buccleugh."

O. H. complains of an ambiguity in our review of Mr. Barr's *Church Architecture* in our last number, where we state that "the font need not be in the nave, though in our climate it usually is." We merely meant to protest against defining a nave as the place for the font, although we may truly describe a chancel as the place for the altar. The font, as in the south of Europe, may be in a detached baptistery; and not every church, under such circumstances, has a font; so that such a church, according to Mr. Barr, ought not to have a nave. Again, in some ages, a well, external to the church, was used for Holy Baptism.

The Editor of the *Ecclesiologist* is requested by the Committee of the Cambridge Camden Society to announce, that the "*Hints on the Study of Ecclesiastical Architecture*" being quite out of print, it is intended to prepare a fifth edition immediately. Contributions of facts, examples, or corrections, or any suggestions will be gladly received by the Secretaries from any quarter, and particularly from members of the Society.

We stated in our last number, with respect to the east window of SS. Peter and Paul, Dorchester, that no remains of tracery were visible, not as an argument that there never was any, but simply as stating a fact, to prevent any argument being drawn the other way. Mr. E. A. Freeman complains of our neglecting to state that, from the present state of the blocked window, no

remains *could* be visible. He also asks how far we are responsible for the opinion of an unknown correspondent—(not, by the way, unknown to us). Thus far—we are sure that Mr. Cranstoun's tracery is wrong; we think it probable that there was never any tracery at all. Mr. Freeman wishes to know what authority we have for fixing the whole blame of the matter of the new church in S. Ebbe's parish on Dr. Plumptre. This:—at the sixth annual meeting of the Oxford Architectural Society, when the Committee, most properly, protested against the bad points of this building, Dr. Plumptre stood forth as champion of the building-committee. We only make him what he made himself.*

Received:—J. L., E. R., J. H. S., W. A. S., J. K. S., G. C., "A Priest of the Diocese of Chester," Hagiophilos, Oxoniensis, T. F. L., Mr. Sperling.

* The following letter on the new church of the Holy Trinity, Oxford, from the Master of University College, was received as we were at press: and is admitted in order to bring this discussion to a close.

"TO THE EDITOR OF THE ECCLESIOLOGIST.

"SIR,—In the *Ecclesiologist* for November last, you copied from the *English Churchman* a notice of the church of the Holy Trinity, recently erected in Oxford, in which the writer made some severe remarks upon me, stating that I was Chairman of the Committee, that it was 'all my work,' and consequently, I must presume, that I am responsible for the faults which he inadvertently upon; he also indirectly cast reflections upon the Oxford Architectural Society. I did not reply to these remarks, because the letter of the Secretary had anticipated my intention of vindicating the credit of the Society; that it could not in any way be implicated in regard to the faults alluded to; and, with respect to myself, I thought the tone of this anonymous writer did not entitle him to the courtesy of an answer. But as you, Sir, have stated in your last number, that 'the remarks upon my conduct were not, in your judgment, too strong'; and as this expression may be misunderstood to imply more than what you might, perhaps, have intended it should convey, I feel it due to myself, in order to obviate any such misconception, to ask you to do me the justice to insert in your next number the following brief statement of facts, which will shew how far I am responsible for the demerits of this church imputed to me.

"The church does not stand east and west, solely because it was not found practicable to place it in that direction. A site, of very confined dimensions, had been given,—the only piece of unoccupied ground, at that time to be obtained, at all suited to this purpose. It was bounded on two sides by streets, on the others by tenements and other private property. The building covers the whole of this site. It was found impossible to purchase additional land, without incurring such an expense as the means at the disposal of the Committee would not have justified; especially after experience of the failure in an endeavour to build a church in the same district, a few years ago, from want of funds.—The chancel has not its proper development, and there is no central aisle in the nave, solely because it was unavoidable. An endowment had been granted by the Ecclesiastical Commissioners, on condition that accommodation should be provided for not less than eight hundred persons. There seemed to be no means for accommodating this number, except by erecting side galleries, or by reducing the space which it had been wished to reserve for the chancel, and by filling up the entire width of the nave with the open benches. The latter course was adopted; but the building has been so constructed, as to allow the chancel to be extended, if at some future period the site can be obtained.

"The correspondent of the *English Churchman* is inaccurate in regard to some of the details which he notices. The 'string-courses, arches, and corbels' are not all of 'plaster'—a very large portion, nearly all the window mouldings, are of stone; the 'corbel heads' are not 'Roman or Grecian,' but, with the exception of those of the Queen and Bishop, are heads of the Evangelists, copied from old examples. It is admitted that they are not so well executed as it was hoped they might have been.

"I am not responsible for the position of the font, which does not stand in front of the altar, as you seem to suppose, but near the entrance at the end of one of the side aisles. It ought to be stated that there were difficulties in the way of placing it in its more correct situation.

"I am not the Chairman of the Committee; I was not an original member of the Committee; I had no power independent of the decision of the Committee. I have taken an active part in promoting the building of this church, not only from an earnest desire to assist in providing a Place of Worship for the inhabitants of a poor and populous district, hitherto almost excluded from their parochial church; but also with an anxious wish that the edifice should be as correct in its ecclesiastical and architectural character, and as worthy of the purpose for which it was to be set apart, as the peculiar circumstances would admit. And, in this desire, the other members of the Committee fully participated. For this purpose I have willingly taken a good deal of trouble, and have expended a considerable sum of money, in order in some instances to improve its detail, and in others to supply a better material than that provided for in the contract. I am, of course, responsible for all that I have suggested. I was well aware that from the difficulties in regard to confined space and limited means it would be almost hopeless to expect to erect a building in every respect such as one might desire. We will hope that some of the present defects may be at some future period remedied, when additional space and funds shall be obtained.

"I am, Sir, your obedient servant,

F. C. PLUMPTRE.

Univer. Coll., Oxford, Jan. 24, 1846.

THE
ECCLESIOLOGIST.

"Surge igitur et fac: et erit Dominus tecum."

No. IX.—MARCH, 1846.

ON COMMUNION PLATE.

It is curious to watch the tendency to a traditional form, which knowledge of any kind has, when lodged in the hands of a corporate body. However anxious its possessors may be to disseminate their views as widely as possible, it is too apt to be confined to a few, and to be communicated *viva voce*, rather than in any other manner. Then, when any person not in immediate communication with the set or clique that have retained to themselves this knowledge, is found to be entirely without it, as much surprise is expressed, perhaps as much blame is attached, to his ignorance, as if the case could possibly be otherwise.

Something of this kind has taken place with respect to the manufacture of Church Plate, established, under the superintendence of Mr. Butterfield, by the Cambridge Camden Society. Many people have heard that there was such a thing, but have had no knowledge whatever of its essential difference from the Communion plate advertised, from various quarters, in almost every 'clerical periodical.'—And many, we fear, who in their degree appreciate the true principles of Christian art, have never been informed that they can obtain really good Church Plate, without applying to designers or manufacturers of another communion.

In the tenth number of the *Instrumenta Ecclesiastica*, the Cambridge Camden Society have given a sufficient number of such designs. On these, and on the subject generally, we intend to offer a few remarks. First, however, we will quote, with a few omissions, the valuable remarks accompanying the first plate in the number to which we have referred.

"A few years ago the ancient forms of church plate were nearly forgotten. The Cambridge Camden Society first called attention to the beauty and appropriateness of the old patterns; and having recovered these by the aid of the illuminations in manuscripts and by the examination of the few ancient examples that remained in England, proceeded to get them executed. After many trials and great difficulties, arising from the want of tools, the inex-

pertness of workmen, and the entire novelty of the kind of work, the manufacture has been brought to considerable perfection, and the undertaking has received the greatest encouragement. Hitherto no designs have been published, because it was known that goldsmiths could not execute them. It has now been proved, in more than one case, that the trade cannot manufacture anything like the Society's plate; and, what is more to the purpose for hindering any other fruitless attempts, ordinary workmen, who have the whole matter to learn, cannot produce their unsuccessful imitations at nearly so reasonable a cost. There are other reasons also why the Society should wish to maintain a control of the manufacture. Anything like correctness of taste is lost when every person has his own suggestion to make as to design and ornament. It has been found absolutely essential to maintain a strict rule with respect to applications. The Society could not, of course, make itself responsible for an incorrect work. The present designs are published, because it is hoped that no one, after the foregoing remarks, will attempt to have them worked by his own silversmith, particularly when, by application to the Society, he can ensure excellent skill and a very moderate price. It need scarcely be said that no pecuniary profit accrues to the Society from the arrangements they have made with their artists and tradesmen.

"Every part is wrought, casting not being allowable. The knop is generally pierced. This, and every other part, may be, and have been, elaborately jewelled, and decorated with enamels. The bowl is circular. The foot nearly always hexagonal. The general type being preserved, an infinite number of patterns of ornament may be employed. Of course the inscriptions may vary. Chalices are made also of several sizes.

"Patens must present no great inequality on their upper surfaces; which accordingly can admit only engraving and enamelling for ornament. A Paten is made to fit the top of the bowl of its Chalice; whence it has been sometimes called a 'cover.' Legends and jewellery are admissible on the outer rim. The hexagonal form prevails also in the *ornamenting* of the Paten. If the whole upper surface cannot be gilt, it is usual to gild the middle, as also the inner part of the bowl of the Chalice."

It is most important to remark,—1. *That no goldsmith in London can furnish altar plate of correct design.* Even supposing the designs found for him, it would be impossible, from want of tools and practice, to carry them out. Various attempts are, and have been, made by different persons, to obtain a sale for their own altar plate;—and of these we shall proceed to notice two of the most offensive.

Mr. Thomas West has advertised several sets of Communion service. He has his "plain Grecian pattern in silver"; his "ditto Sheffield plated"; his "rich Gothic pattern"; his "ditto Sheffield plated." Now both "Grecian" and "Gothic" patterns are precisely the same; excepting that one has few crockets, &c., more than the other. Let that pass. The chalice has a long narrow bowl; both highly inconvenient for use, and most difficult to drain: it has a short stem, with a little knop just under the base of the bowl,—so as to be hardly grasped with ease or safety; and it has a narrow base,—to make its overthrow the more easy. How different from the beauty and reality of a correct chalice, with its bowl, scarcely more than semi-globular, its great rough knop, rough with intricacies of flower work, or with clustering jewels, and its secure, and simply carved base! How completely must all true

feeling, as well as true taste, have been extinguished, before such a pattern as we have been criticising could make its appearance! Take the paten again: it stands most needlessly and inconveniently *on a foot*, so that it might most easily fall over. The flagon, also, is most ugly and secular in shape: suggestive of any purpose rather than the sacred one to which it serves.

But a still more offensive advertisement is the following, which is going the round of the magazines.

"Catton, near Norwich, December 30th, 1842.

"SIR,—I am satisfied, and *more* than satisfied, with the splendid Flagon which has been forwarded to me, and thanking you for your punctual attendance to my wishes, both as to pattern and time, have great pleasure in completing my portion of the contract, by forwarding to you Post Office Orders for the amount, £5. 2s. 6d.

"Comparing the elaborate finish of the beautiful article before me, with its *trifling cost*, I feel assured that any attention which you may give to Ornamental Church Plate will be highly remunerating.

"The Chalice, of which I forward a sketch, would be exceedingly beautiful, and the other articles at least appropriate to the sacred purpose for which they are designed:—the plate for bread ought to be made in a Paten form. I have ventured upon these hints in case you should think it worth your while to work out any of my designs.

"I shall strongly recommend your plate to my immediate friends; but the Flagon speaks for itself. In the mean time you are at perfect liberty to make use of my name, a name which was possibly known to many of my clerical brethren, in connection with what I have published on Ecclesiastical Antiquities.

"I am, Sir, your obedient Servant,

"RICHARD HART.

*"To Mr. C. Watson,
"Inventor of the New Albata Plate."*

Now it is really too bad when an author uses the reputation he may (or may not) have obtained as an antiquary, to puff a Communion service of Albata plate. "Any attention you may give to ornamental Church plate will be highly remunerating."—Remunerating!—And this is the end for which a Priest recommends a tradesman to apply his attention to the service of the altar!—And then again, "the plate ought to be made in a paten form." In what other form *can* a plate be made; or what *is* a paten form? Why, this is really a retrogression from the last century. There are not many village churches which have not some silver altar plate; and where there is none, it is generally a thing apologised for, and confessed with shame. But Mr. Hart talks of "splendid flagons," and "remunerative attention," and "exceedingly beautiful" chalices, and plate "strongly to be recommended";—all made of a miserable and hypocritical substitute for genuine silver.

The alms-dish, again, has been of late years almost as much ill-treated as the chalice and paten. The Camden Society say very well,

"These are made of pewter, or of latten, or of precious metal. The selection of legend and subject ought to have reference to the purposes of the Alms-basin. It is not necessary that the basin should be very large, since it occupies, when laid on the altar, a great deal of space. The proper place

for the alms-dish is not on the altar, until the alms are offered in it, but on the credence.

"It is to be regretted that the Chapels Royal, for example, have encouraged the bad practice of placing offertory-basins and salvers on the altar for the sake of display."

There are, it is true, instances of ancient basins of very considerable size; for example, that now placed on the altar of Christchurch in Oxford, and which is said to have come from the ruins of Oseney. But such size is not particularly desirable.

Flagons, or, as they are more properly called, cruets, are often unnecessarily large. The usual shape is quite wrong. The best description that can be given of them is, a long necked pitcher, with a nearly spherical body. Some have neither handle nor spout.

These four articles compose a *goldsmith's* set of Communion plate.

2. Now we have more than once, when urging a parish priest, in want of altar vessels, to have them of the most correct form, received the reply, "I cannot afford it."

It is important therefore to state, that *correct altar plate* is after all cheaper than the ordinary kind. For example, Mr. West's cheapest set of "Gothic" silver plate is priced thus:—

	£.	s.	d.
Silver Flagon	20	0	0
Chalice, gilt inside	8	6	0
Paten	9	10	0
Plate	6	0	0
	<hr/>		
	43	16	0

Now we will give the cost of a really good set of the Camden plate: by no means the cheapest that could be made of perfect beauty and decency, but of an average value.

	£.	s.	d.
Chalice	8	10	0
Paten	3	5	0
Flagon	13	0	0
Alms-dish (latten-gilt and hammered into a cross floriated)	6	10	0
	<hr/>		
Total	31	5	0

One great secret of the difference lies in this. The beauty of good altar plate does not consist in its thickness. Thickness of metal adds nothing except weight. If, indeed, we were compelled to have a perfectly plain chalice, and might lay out an unlimited sum on it, we should perhaps prefer the greater weight of metal as the more valuable. But the money laid out on this is preferably spent on enrichments,—on jewellery,—and the like. An alms-dish *ought* to be thicker than a paten as having to support a weight of money;—modern goldsmiths made it thinner.

A curious result is, that the trade *cannot* lay out above a certain sum on a set of Church plate. They can only make their chalice, for

instance, more valuable by putting more metal into it, and thus increasing its size and weight. When the limit of the latter is attained, they can do no more: like true barbarians, they can only be magnificent by being clumsy. But an artist can lay out an incredible sum on the enrichment of details; and then he can call in jewellery and enamel. We believe that silver spoons are more cheap in proportion to their expensiveness; the purchaser paying merely the price of silver, above a certain weight; the cost of workmanship being so trifling in comparison with the value of the metal.

We wish to be practical; and at the same time we wish to avoid the appearance of (which God forbid) pointing out a cheap way of serving Him. We will, therefore, having given the price of a cheap set, give the particulars and cost of part of an altar service lately offered,—which would be very suitable for the parish church of a large town.

	£.	s.	d.
Chalice, silver gilt, with enamelled and pierced knop, and enamelled Crucifixion on the base, of the largest allowable size	18	0	0
Paten.—Silver gilt, with a centre of gold worked with a cruciferous nimbus, the glory in blue, the cross in red, enamel; a ruby in the initial cross of the legend	12	0	0
Alms-dish.—Silver gilt: a garnet between each two words of the legend—a central lozenge of rubies and pearls.—the whole hammered in a cross with the Evangelistick Symbols	36	0	0

Lastly, the average cost for a rich and elaborate set more proportionately determined than the above single pieces will be this,

	£.	s.	d.
Chalice	25	0	0
Paten	6	10	0
Cruet (to hold a pint)	14	0	0
Alms-dish	30	0	0
	<hr/>	<hr/>	<hr/>
	75	10	0

This, which may be called a fair average, and nothing more, vastly exceeds in costliness Mr. Watson's richest set; which is marked at £57. In fact there is no limit to the sums which might be well expended in this branch of art.

We next proceed to altar candlesticks.

"They may be made" (we again quote the Cambridge Camden Society) "of latten, or, of course, of more costly metal: they admit also of costly enamelling and decoration. In these, as in chalices, a knop is not to be dispensed with. They must have also a spreading bowl, and a pricket, or spike. The candles, which must also be moderately short, are made to taper, and to drop on to the pricket. They may be burnt nearly as low as the tops of the prickets: the ends ought to be returned to the wax-chandler, who makes a fair allowance for them, as he uses the wax again. Mr. Potter, of South Molton Street, who manufactures the candlesticks for the Society, also keeps a stock of good altar candles. The altar candlesticks ought not to stand on the table of the altar, but on a super-altar, or raised step: which is often indeed a ledge in the east wall."

The candlesticks are generally much too large; they should not be

more than from thirteen to eighteen inches high. The tapers are about nine inches long. An altar cross, the arms of which frequently terminate in the Evangelistick Symbols, will complete our altar plate; although a spoon may almost be considered essential, and might (we think) have claimed a place in the number which we have been considering.

We are greatly tempted to dilate on the numerous collateral subjects to that of the present article; but we must hope before long to consider some of them separately.

THEOPHILUS AND DIONYSIUS.

1. *Théophile, Prêtre et Moine, Essai sur divers arts (Diversarum Artium Schedula)*. Publié par le C^{te}. CHARLES DE L'ESCALOPIER, &c., et précédé d'une Introduction par J. MARIE GUICHARD. Paris, 1843. 4to., pp. lxxii. and 314.
2. *Manuel d'Iconographie Chrétienne, Grecque, et Latine, avec une Introduction et des Notes*, par M. DIDRON, &c. *Traduit du Manuscrit Byzantin; le Guide de la Peinture* par le D^r. PAUL DURAND, &c. Paris, Imprimerie Royale, 1845. 8vo., pp. xlviii., and 483.

WE owe some apology to our readers for not having sooner recommended to their notice the above works, which we deem of very high importance from the light they throw on the history of the arts; and being both in an especial way dedicated to the adornment of the House of God, they claim peculiar regard from us, because the pious authors made Ecclesiology the beginning and end of their labours.

It is interesting also to observe in the introduction and notes appended to them, as well as in the very fact of their publication, the results of that appreciation for the religious art of the Middle Ages, which, we believe, is advancing in France no less rapidly than among ourselves. And if our neighbours take the lead of us, as they seem disposed to do, in the publication of standard works, and ample and valuably embellished illustrations of this our science, may it incite in us emulation without a trace of envy.

It may be a source of some regret to us that the enlightened patronage of the State which has relieved M. Didron from the expense of the publication of his work, is withheld in this country. Nothing more beneficial can be conceived, whether we consider it intellectually or commercially, than a sufficient sum devoted by the State to the encouragement of the learning and talent of the country, and that such a course is pursued in France is owing probably to the political eminence which is there the lot of successful authorship. We are well aware that there are difficulties; and we believe that in the restorations carried on by the French Government, which are kindred in policy with the above, there is much which posterity will not praise,

and the French Church have to deplore; yet the *Iconographie* of Chartres, now publishing by the Government for M. Didron, and which is truly a most splendid work, makes us dream of some future, when we may have the advantages of such patronage, without the concomitant interference and restraint.

The work of *Théophile* is not now published for the first time; it had been badly edited, and part of it more than once, in order to shew that oil painting is older than the time of John Van Eyck (a fact which may be admitted without denying his invention, which consisted not in the use of oils, but in the selection of such as would dry readily). Great praise is due to M. de l'Escalopier, who has given a very handsome edition in Latin and French, and has added the results of his reading in a Glossary at the end, where the principal words used are illustrated with much erudition. The preface is written with much simplicity and modesty, and the religious taste of M. Guichard for his subject, and his appreciation of the Church of those times, which the self-complacency of the last three centuries has undervalued, appear in a very pleasing way. The book itself is more technical and workmanlike than artistic and philosophical, and its interest consists mainly in the light it throws on the connexion between the arts and the Church, and the preservation of them by her, about which in fact there is no controversy now, and the scattered notices which may be gleaned from it of the details of sacred ornaments, vestments, and buildings; it is, therefore, a book rather to be referred to than to be read, and there is little in the body of the work which we could extract. We had hoped to be able to condense the directions he gives for making two censers, one cast and the other of beaten work, but the difficulty of separating between the directions for the work and the design, the length of the whole, and the difficulty of explaining it without a plate, have prevented our doing so, which we regret because they are almost the only instances of design throughout the work, and the probable use of a lancet window as one of the ornaments is one of those indications which lead M. Guichard to conclude that the work is not older than that great revival of Christian art which took place in the thirteenth century.

In the preface to the first book the good monk promises,

"That a diligent reader will find in his work all the knowledge of Greece as to the different sorts and mixture of colours; all that Tuscany knows of the working of electra* and the variety of niello; all that Arabia is remarkable for in beaten, molten, or carved work; all that glorious Italy makes beautiful in gold or silver, in different kind of vases, or gems or carvings in ivory; all that France delights in of the precious variety of windows; all that diligent Germany praises of curious art in gold, silver, copper, and iron, of wood, and of stone work.†"

* M. de l'Escalopier explains electrum to mean, not amber, but enamel, or else cabochon, which is the technical name for precious stones, set polished, but not cut; and he gives good reasons for this interpretation.

† No mention is here made of architecture or the working of tapestry; ivory work and statuary, if the latter comes under the above enumeration, are omitted in the book. The first book is devoted to painting; the second to glass; and the third, which is longer than the other two, to the rest of the subjects.

He then begs his reader, as often as he has derived benefit from his work, "to pray for him," in return, "to the mercy of God Omnipotent, Who knows that I have not written for the love of human praise, or wish for temporal reward, or kept back anything precious or rare through envy, but endeavoured for the increase of the honour and glory of His name to supply the wants of many and secure their advancement."

There is another passage in the preface to the third book which we must extract, and which shews more fully the tone of mind with which our author pursued his studies. After noticing David's anxiety for the building of the temple, and his preparations, and the Divine aid given to the makers of the tabernacle, he continues,

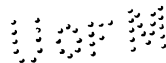
"Do not delay, therefore, my very dear son, but believe with full faith that the SPIRIT of GOD hath filled thy heart when thou hast adorned His House with such beauty and such variety of works. And that thou mayest not doubt, I will shew to thee with clear reasons that whatever thou mayest learn, understand, or excogitate of art, the seven-fold SPIRIT gives thee the Grace to do. Through the SPIRIT of Wisdom thou knowest that all created things proceed from GOD, and that without Him there is nothing. Through the SPIRIT of Understanding thou hast received the power of invention, with what order, what variety, what measure thou mayest set thee to thy different works. Through the SPIRIT of Counsel thou hidest not the talent GOD hath given thee, but with humility working and teaching openly, thou shewest it faithfully to those who desire to know it. Through the SPIRIT of Strength thou shakest off all the torpor of laziness, and whatever thou beginnest with no slack attempt, thou bringest to completion with all thy might. Through the SPIRIT of Knowledge which was granted to thee thou excellest unto thy genius, out of an abundant heart, and makest one of that wherein thou perfectly aboundest with the boldness of a full mind before all men. Through the SPIRIT of Piety thou arrangeest, what, for whom, when, how much, and in what way, shall be thy work; and lest the vice of avarice or covetousness seize thee, thou limitest the amount of thy reward with pious consideration. Through the SPIRIT of the Fear of GOD, thou seest that thou hast no power of thyself, thou thinkest that thou hast nothing, and wouldest have nothing that is not conceded to thee by GOD; but believing, confessing and giving thanks, thou imputest to the Divine mercy whatever thou knowest, or art, or canst be. Animated then by these pledges for virtues, thou hast gone with faith, my most dear son, to the House of GOD; thou hast decorated it with so much beauty, and the cieling and the walls thou hast adorned with various works and by different colours, giving the appearance of the Paradise of GOD, and its spring-tide of various flowers green with grass and leaves, cherishing in bliss the Souls of the Saints, with their crowns of diverse merit. Thou hast in some degree shewn this to those who look at it, thou hast brought them to praise GOD their Creator in His works, and declare Him to be wonderful in His doings. For the human eye cannot determine on what work it shall fix its glance. If it looks to the cielings they seem like splendid cloths, if it considers the walls they have the appearance of Paradise, if it observes the abundance of light from the windows it wonders at the inestimable beauty of the glass and the variety of most precious adornment. But if, perchance, the faithful soul behold the image of the Passion of our LORD traced out, it is seized with compunction; if it sees what torments the Saints endured in their bodies, and what rewards of Eternal Life they have received, it takes from thence the rule of an amended life; if it sees how great are the joys in Heaven, or the torments in

the Tartarean flames, it is animated with hope for its own good acts, and struck with terror from the consideration of its sins."

Noble thoughts are these, and we could well wish that all art were directed to such an end and carried on with the same spirit; we must now, however, pass to the work of the Greek painter, Dionysius, who also has given pleasing tokens that at a somewhat later period than that at which the above extract was written, the same spirit was at work in another part of Christendom.

But first we must relate the very interesting circumstances under which this hitherto unknown volume was discovered. M. Didron, M. Durand, and two others made an extensive Ecclesiological tour in Greece in the autumn and winter of 1839, aided by a small grant from the Government; they first visited the southern and independent parts, and then travelled northward through Thessaly to Mount Athos; everywhere they were much struck with the similarity of arrangement and design observable, whether in the larger churches, of which but few have escaped destruction or defacement by the Turks, and the ravages of whitewash, for something like Puritanism has swept over Greece*; or in the small ones, of which there is an incredible number, more like the way-side chapels in the south of Europe, or our demolished chantries, or the early cells of Ireland and Cornwall, which Mr. Petrie describes in his most interesting work, than the buildings which we are now accustomed to call churches. Certain general features were to be traced throughout the whole, though our travellers were during the greater part of their tour unable distinctly to define them; and what was most peculiar, the uniformity of treatment extended to each figure or symbol, even as it would seem more rigidly than to the general disposition of the subject; each Saint having the same features and dress everywhere, even to minute similarity in the disposition of the folds, the same creases about the knees, and their heads surmounted with the same extracts from their works, while the style of the frescos was always of a very tolerable order, sometimes of great excellence, and did not vary from the few remaining mosaics of the earliest times to the pictures which bear the date of the last and the present century. These facts as they became gradually impressed on their minds filled them with surprise and curiosity. Towards the end of their visit they passed a month in making a thorough examination of Mount Athos, the sanctuary and university of the Eastern Church, a land of hermitages and monasteries, several of them containing more than thirty churches within the walls; there, in the Esphigmenou, the first convent they entered, they had the pleasure of seeing a painter at work on the narthex of the church, with his brother, two pupils, and two apprentices. M. Didron gives a most agreeable account of this good man in his introduction, and highly praises his work. The freedom and exactness with which he painted astonished them; designs which would have been entirely beyond the comprehension of a second-rate artist in Europe, and would

* Of the eighty-eight churches at Athens in 1839, only five, and these no longer used as churches, had escaped the whitewash.



have required much thought and time from the best, were struck off apparently without thought at all, and, what was most astonishing, without cartoons, and the painter himself seemed much surprised at their wondering at his work, and the praises they gave it. On their return, after examining the peninsula, they went to see what progress he had made, and on this occasion he taught them the secret of his art by shewing them the book out of which he took his directions; he refused to part with it, but told them that, notwithstanding the decay of his art, four master painters still existed at Karés, the capital and great cathedral monastery of the Holy Mountain, each of whom possessed a copy; they returned and visited the different studios, and received the same answer in each, that to part with the book was to part their bread. One old man worn out and neglected was almost prevailed on, but his mind misgave him, and after a touching dialogue he retained his treasure; a copy however was made for the sum of 70 francs; and after being translated by M. Durand, was presented by M. Didron to the King of Bavaria, who had expressed a very praiseworthy interest for the archæology of the country which had adopted his son. The translation alone is published with notes, giving descriptions of the more remarkable pictures M. Didron had seen in his tour, painted more or less in accordance with the text, and also most valuable illustrations of the connexion between these Eastern modes of adornment and those practised in the Western Church. We learn from the preface that he had prepared much more than he has published, and we cannot help regretting that he has not given more ample details, though, as it is, we observe some tautology, and what we think worse, occasional traces of irreverence. We observe, however, that he promises to prepare other works on the subject of his tour, and particularly we shall hope at a future time to notice his account of the Hagiorite school of painting, so called from its connexion with the Holy Mountain. He has collected the names, and has observed the works of forty-seven painters, beginning with the great Panselinos, whose fame our author Dionysius exalts in his work, and who in the eleventh and twelfth century was the founder of the school.

The Guide itself consists of three parts, and an appendix. The first reminds one of what Theophilus borrowed from Greece, and treats of the preparation of the wall, the colours, &c.; but either from errors of transcription, or the obscurity of the Greek and eastern terms used, it is unintelligible. The second treats of the different subjects and persons, the mode of drawing and adorning each figure, the appropriate dress, symbols, and inscriptions; it consists of 350 pages, by far the largest part of the book. First there is a very full series of subjects from the Old Testament. The only remarkable omissions we have noticed are the Brazen Serpent in the Wilderness, and the Breaking of the Tables of the Law, besides a few others, for obvious reasons, as the good monks (all the Hagiorite painters are Religious) are most scrupulous about decency, of which M. Didron gives some very strange instances. Then follow the descriptions of the Old Testament Saints, with several sets of inscriptions for each, very aptly chosen, relating to the life of our Lord and His Blessed Mother. Our author

points out the value of them to identify the statues and painted glass in France, and has succeeded in rescuing several effigies of Saints from the imputation of being Merovingian monarchs. Then follow "ten philosophers of Greece who have spoken of the incarnation of CHRIST," with sentences supposed to be extracted from their works, and the Stem of Jesse. M. Didron elsewhere mentions that at Cesariani, a small convent on Mount Hymettus, to which he often recurs with pleasure, "This subject is painted on the porch," or narthex, "of the church, against the eastern wall; on the left of the door one sees the material genealogy of CHRIST, His ancestors from Jesse to S. Joseph; on the right the spiritual genealogy, in the parable of the Vine and the Branches; in the first He is engendered, He is the Son; in the second He engenders, He is the Father; the Apostles grow out as from an immense vine of which He is the Root." There is something very beautiful in this comparison of Old Testament subjects with those of the New, which runs throughout the work. Then follow the feasts of our LORD and the other works and miracles of CHRIST according to the Holy Gospel; the parables are next treated with an imaginativeness which at times travels to the bounds of our western comprehension, yet a direct and stern practical tendency runs throughout, so much so that a contrast is frequently drawn in the notes between the severity of the Eastern Church and the milder nature of the Western. We should have been glad to have given some specimens of the parables, but our limits compel us to refer our readers to the book itself. Then follow subjects from the Apocalypse, ending with the Heavenly Jerusalem, the Last Advent, and the Judgment, very elaborately and beautifully described. M. Didron notices,

"That this last subject occupies usually the western wall, the wall of the doorway of the Greek churches, and it is there also that we see it in our Gothic churches, in our cathedrals of Paris, Reims, Bourges; but as painting is in Greece what sculpture is with us, the painting is on the inside, the sculpture outside in the tympanum or gable of the porch, but still the same idea has presided over this disposition in both countries."

An Englishman will remember the splendid west window at Fairford, though we cannot claim it as a work of English art, and the common position for the Doom over the chancel arch is an additional local variety, to which if M. Didron should treat of the subject further, as he seems disposed to do, we hope he will give due consideration.*

After this follow subjects from the life of our Lady and some others, then a description of the Apostles, the Seventy Disciples, and a long list of Saints and Martyrs, almost all eastern, and respecting which many curious local peculiarities are noticed:—one especially we must not pass over; a large class of holy poets occurs in the list, among

* As usual, M. Didron gives in his notes full descriptions of several remarkable paintings executed almost always in conformity with the Guide, but occasionally with remarkable varieties; which may in some degree be due to its having been interpolated in course of time, and it seems not improbable that a collation with the other copies existing at Mount Athos would present curious varieties as well as tend to their correction. We have made some search, not however a complete one, in Catalogues of MSS. in European libraries, for any copy which might be in them, but unsuccessfully. One fact he notices, which might less than any where else have been expected in a communion called Melchite, from its ancient adherence to the Court; that in all Mount Athos, and generally among the Greek monks, he found a repugnance to Kings and a great horror of tyrants, and they are treated accordingly in the Doom.

whom are a musician and an architect, and elsewhere occurs a mason. We must give our readers M. Didron's enthusiastic remarks: "What we have to admire here is that Leo the architect is placed in the list of poets; no one in fact is more of a poet, more a maker, or creator, than he who expresses beauty by dimensions and material forms,—he is in art what the CREATOR is in the universe." Then follow representations of the eight councils, a long series of miracles of the Old Testament as well as of the New, and of the Church; concluding the second part with a long list of Saints for the year and several allegorical and moral subjects of very great power.

Before we give an abstract of the third part, which is more especially ecclesiological and gives the arrangement of the subjects depicted on the church, we must caution our readers not to be led away by the apparent sumptuousness of the description. M. Didron elsewhere says that the churches in Greece are always narrow, low, and short, and unworthy of comparison as to effect with those of the West. It must be remembered that the leading idea of Christian architecture—the principle of verticality—has never been developed in the East: the churches, therefore, to us would seem low and flat; and as a proof that our author does not do injustice to those which we have called the larger churches, when he speaks slightly of their dimensions, we may remark that the cathedral of Athens, now used for a public library, is only thirty-six feet in extreme length. After due allowance is made for the difference of feeling of the nineteenth and seventeenth centuries in Christian art, and it is considered that the following passage relates mainly to the more modern churches, the criticism of a countryman of our own may have much that is true in it:—"The figures are without any pleasing mixture of colour, all proportion is inverted, and they are painted with 'rude pencil'."* At the summit of the cupola† is our LORD the Pantocrator or Almighty, surrounded by a rainbow, and beneath it a circle of Angels in several orders. Among them, towards the east, the Holy Virgin, opposite to her S. John the Baptist, beneath are the Prophets forming another range. Between the arches on which the cupola rests are the Four Evangelists, and between them on the upper part of the archivolts are four subjects, which appear to be modern; east, the sacred veil of S. Veronica; west, the chalice; and north, and south, our LORD as the Vine and as Emanuel;—and vines interlace these subjects, rising from the Evangelists to the Prophets above.

In the body of a church sufficiently large to carry out the whole design, there are five ranges of subjects all round the walls. Commencing then with the uppermost, in the apse behind the altar is the Holy Virgin holding our LORD, an Archangel on each side. To the north follow the twelve principal feasts,—which they are does not very clearly appear,—the Holy Passion, and the miracles which followed the Resurrection. These are painted all round the church, ending at the

* Smith, *De Ecclesiæ Græcæ statu hodierno*, p. 45.

† In the cross churches there is always a cupola at the intersection, often more, as at S. Mark's, Venice, over the four branches of the cross, which have all their appropriate subjects. These churches date from before the Turkish Conquest. The only other usual form of a church is the oblong, and these are of later date, and ruder structure and adornment; the churches are always placed east and west.

south side of the apse. In the second range, below the Holy Virgin, is the very curious subject called the Divine Liturgy. Our Lord as High Priest is preparing himself to celebrate the Awful Sacrifice of the Eucharist; Angels on each side are bringing the different vestments, ornaments, and instruments used in the Service, figuring with a distinctness of which we and the rest of the Western Church can have no idea, the events of His adorable Passion, of which in the East they still preserve an almost scenic representation in the Holy Communion; on each side the Divine works and the miracles of CHRIST again make the circuit of the church; the small apses on each side of the sanctuary have each its appropriate ornaments. Then follows a description of the paintings on the ciborium or baldachino over the altar and the columns that support it.

In the third range, beneath the Divine Liturgy, is the distribution of the Body and Blood of our Lord to the Apostles, which, from its being noticed by Goar, who states that the like exists in the Basilicas of San Paolo and San Salvatore at Rome, would seem to be one of the most remarkable features in a Greek church.* On the right are the presentation of the Holy Virgin, and Moses and Aaron sacrificing in the tabernacle, and on the left Jacob's ladder, and the Ark carried to Jerusalem. Outside of the sanctuary are a selection of parables to the right and left, and at the west end over the door the Death of the Mother of God, with her other feasts. The fourth range consists of medallions all round the church, containing the heads of Saints; within the sanctuary are Bishops, without, Martyrs, and on the west, monks and poets. The fifth and lowest range consists of figures of Saints, following the same order as above; the great Liturgists, S. Basil and S. Chrysostom, occupying their due place near the altar. Next to the martyrs are placed the anargyrites who had given up riches for the service of God.

The narthex or porch is next described; its arrangements do not differ in their nature from the above: there is more pointed reference to the Holy Virgin, the councils are here depicted, and more license is allowed about the selection of Saints in the lower ranges.

Opposite the door is a fountain covered with a small cupola upon columns; this is in monasteries a lavatory, elsewhere a baptistery; and in monasteries a court surrounds it; on the west side is the refectory, and its proper adornments follow in the "Guide." M. Didron remarks on the peculiar delicacy of the Greeks in keeping every thing in harmony with its object. After describing the appropriateness of buildings to their localities, he continues,

"We have seen the attention of the Greeks to represent the Last Supper in the Βήμα, the place of Consecration and Communion; Paradise adorns the cupola, which is the Heaven (or sky) of the church; subjects relating to water are painted on the fountain before the church; subjects of abstinence or

* M. Didron remarks that Judas is represented with a nimbus, as well as the other Apostles, but of a different colour,—black or purple, the symbol of mourning. Before the thirteenth century he considers that the nimbus everywhere represented power—good or evil, and not simply holiness, as it has since that epoch in the West, and since the sixteenth century sometimes in the East. This representation of Judas with the indelible character of the Apostolate has great force. M. Didron points out another instance of difference between the East and West, in that the former gives the nimbus to the Prophets and Patriarchs of the Old Testament, and continues an honour to them, of which few traces now remain in the West.

histories of fatal intemperance cover the refectories; scenes or allegories of hospitality shew themselves at the entry of the convents at the gate where travellers present themselves."

In the appendix are some more precise directions on the mode of representing our Lord and the Holy Virgin, with the reasons, and some explanations of the reverence given to pictures and also some additional inscriptions.

Before we pass from our notice of the contents of the work, we must allude to three remarkable passages in which M. Didron traces a supposed Byzantine influence on our English church architecture, which he somewhat patriotically compares with the autochthonic origin of that of France: his reasons appear to be the similarity of the Greek cross, which is double, to the double transepts in several of our cathedrals; the use of Old Testament names among us which, forgetting what passed here in the seventeenth century, he connects with the reverence peculiarly shewn to the Old Testament Saints in the East; the connexion of S. George with both countries; and a very pretty legend of S. Sophia and her three daughters, SS. Faith, Hope, and Charity, which he traces to Canterbury.* Whether these coincidences suffice to prove a fact of which we have no historical trace we must leave to our readers; we do not think our national credit involved, and if M. Didron has other grounds for his theory, we warmly invite him to come over and test them, promising him the help of all true ecclesiologists to examine the relics of our church decorations and the more solid remains of our architecture, and when he has completed his theory, or withdrawn it, kindly attention to all that his knowledge and experience shall have educed.

We would not, however, be supposed to deny the mutual influence of the art and enterprise of different countries, when Christendom was one, and the benefits which flowed to the whole of the west, when painters and workers in mosaic were sent for from Greece. In fact M. Didron's work is full of instances clear and unmistakeable of similarity, and the extent to which he carries out, in his notes, his views of this connexion, amply warrant his calling his book a *Manual of Iconography, Greek and Latin*, and gives its greatest interest to the work. The differences also are curious; some flow from the use of images in the west, some from the different fate of the arts due to national character as well as political causes. In the west art has been more free than in Greece, a greater perfection of beauty has been reached, followed by a debasement in feeling, if not in style, till the religious view has been altogether lost sight of, and painting, sculpture, and music have all been heathenized and debased, and even in earlier times cotemporaneously with the great devotional artists, disgusting and obscene carvings have been permitted. The Western Church, then, at the expense of much evil, has pursued a higher line and achieved greater triumphs. In the Eastern Church, on the other hand, as the arts have been frozen into a state of formalism, and allowed no development, with hardly an exception the greatest correctness and pro-

* Or rather to Glastonbury, as his reference to Dugdale relates to that abbey. We have looked in vain for the passage in the edition of 1817, and fear that the list of relics to which he refers has been omitted. As a new edition is announced, it may be well to draw the attention of the editors to the circumstance, as they profess to correct faults in the last edition.

priety have been observed; but it is difficult to conceive how anything like art can have survived when design has been taken away from those who execute, and given up to the authorities of the Church to remain fixed along with the unchangeable mysteries of the Liturgy. This very fixedness makes valuable for us this ever running fountain of antiquity, from which we may draw information of the meaning of what we find on the walls, the windows, and in the niches of our own churches, of which our knowledge is so detached and broken; and we cannot wish M. Didron greater success as one of the channels by which greater information is derived to us, than the credit which for many ages belonged to his predecessor in the same work, Theophilus; and this will be no mean praise. A higher benefit, however, we think will flow from these friendly comparisons and borrowings from other portions of the Christian Church; that they promote intercourse and kindly feeling between those who are unhappily disunited, which may by God's Providence help some day to make that one again which should never have been broken; and in studying such works as the present we hope our readers will not forget that, as we have part in the misfortune, so we ought to desire to join in the remedy.

ARCHDEACON HARRISON ON THE RUBRICS.

An Historical Inquiry into the Interpretation of the Rubrics in the Book of Common Prayer, respecting the Sermon and the Communion Service.
By the Rev. BENJAMIN HARRISON. 8vo. Rivingtons. 1845.

THE design of this work is to ascertain if the Church of England has decided "whether the Clergyman" should "appear in the pulpit in a gown or in a surplice; whether he" should "use a Prayer before Sermon, or proceed at once to give out his text; whether he" should "conclude the Sermon with a Collect and Blessing pronounced from the pulpit, or return to the Lord's Table, and read the Offertory and the Prayer for the Church Militant," p. 2. Mr. Harrison has prosecuted the inquiry respecting the surplice with patience and research, although his partiality for the publication of a recent ritualist has betrayed him into mistakes, which, we think, he would have escaped making, had he followed a safer guide. For example, at p. 56, note, he cites with approval the statement of Mr. Robertson, that no record is found of copes having been "ever worn by the parochial clergy"; which assertion in reference to that body in the time of Charles I. is refuted by two extracts, numbered 397 and 337, in the *Hierurgia Anglicana*, in the first of which Prynne affirms that Laud "defiled all our parish churches and chapels" with "Popish superstitions, altars, tapers, copes, and other innovations"; and in the second, Heylin, after remarking that certain Parish Priests whom he mentions, were persecuted by the House of Commons for "preaching in surplices and hoods, and administering the Sacrament in copes" adds, "which either were to be held for crimes in the Clergy generally, or else accounted none in them."

Again, at p. 167, the author follows Mr. Robertson in saying that the order of Bishop Wren that the surplice should be worn in the pulpit "stands as an insulated case, the only instance of a recommendation or enforcement of the surplice for preaching down to the times of the civil war." Had he opened the *Hierurgia* at p. 135, he would have learned that John Towers, Bishop of Peterborough, in "Orders" (to which we shall have again occasion to refer) put forth in 1639, enjoined that "The preacher as soon he hath repeated the Nicene Creed, shall go up into the pulpit *in his surplice and hood*." Again, at p. 173, it is affirmed, that "the only place, besides Westminster, where we find *any traces* of copes since 1662, is at Durham cathedral." By consulting the *Hierurgia* he would have ascertained that a cope was worn "in Brasenose college, Oxford, during the last century" (p. 171); and that in the grand procession on the feast of S. George, 23 Car. II., the Dean, Subdean, and gentlemen of the Chapel Royal, at Windsor, were arrayed in gorgeous copes, (p. 307,) of which a representation, copied from Hollar's etching, is also given at p. 157. Was it prejudice or a dread of finding unmanageable facts which deterred Mr. Harrison from referring to the *Hierurgia*? To profess to "supply as completely as may be the date upon which the question [of the use of the surplice in the pulpit] must be determined," (p. 185,) without even alluding to a work where more historical evidence respecting vestments, has perhaps been collected than in any other publication, would almost seem to betray an inclination to take a one-sided view of the subject.

Mr. Harrison decides that there are "sufficient data" for resolving that the "change of dress" (*i. e.* of the surplice for the gown) before the morning Sermon is "regular." To follow him in each step by which he arrives at this conclusion would be impracticable in the compass of a notice like the present; but we own he has not shaken our conviction that the Sermon when preached by the celebrant, or one of his assistants, at the "Administration of the Holy Communion," ought to be delivered in the same dress, or part of it, (the remainder being capable of being put off or on instantaneously, without any withdrawal to the vestry, the singing of a Doxology and the like,) in which he or they celebrate the other functions of that "administration," viz., if the surplice be worn at the altar by the Priest and his assistants, then the Sermon should be preached in the surplice; if the albe or surplice, with the chasuble, cope, &c., are worn, (as prescribed in Edward's first Prayer Book,) then the Sermon should be preached in the albe or surplice,* with the chasuble, cope, &c.; or, in the albe or surplice, the outer garment being laid aside for the Sermon, and resumed immediately afterwards. In no other way, as we conceive, could the

* It has been inferred from the fact that, on Wednesdays and Fridays, the Priest is required, by Edward's first Book, to wear at the altar, an "albe or surplice with a cope," that in the view of the Reformers the albe and surplice were identical. Mr. H. denies this inference, and says, (p. 9, note,) "It is evident that the option was given to use indifferently the albe or the surplice on these occasions, *because there was not to be the actual celebration of the Communion*, for which the albe with tight sleeves, and girded close to the body, was thought the more convenient dress." If so, why, we ask, does the Rubrick, at the end of Edward's first Book, give the option to the Bishop to wear "a surplice or albe," "*whenever* he shall celebrate the Holy Communion?" It is observable that in this Rubrick the surplice is mentioned first.

rubrick in Edward's first Prayer Book respecting the Eucharistick vestments, and others in our present Communion office, be observed; and any amount of evidence of the general change of the albe or surplice for the gown by the celebrant and his assistants would not do away with the literal or implied meaning of the above rubricks, although it might prove that the practice of the Clergy has greatly varied in this as in other matters, from the strict requirements of the "Book of Common Prayer." But we affirm that Mr. Harrison has failed to produce such evidence, and trust that we shall be able to make our assertion good. Mr. H., from the recommendation in King Edward's first Prayer Book, that graduates "when they do preach should wear such hoods as pertaineth to their several degrees," infers that it "was contemplated that the preacher would wear his gown, his proper 'habit'" p. 24.* But preaching (as Mr. H. takes some pains to shew) was at that time "disconnected in men's minds from the ordinary ministration of the priest in the church, certainly altogether from the administration of the Communion," (p. 14,) and the "preacher" was not usually the parish Priest, or one of his coadjutors, but an "itinerant," one who ambulated from place to place "upon Sundays and Holydays," preaching in his ordinary academical garb, and taking no share in the Liturgical services. This statement is supported by the admission of Mr. H., who after saying that as the Friar in preaching wore his habit, so the "preacher" as such, of the Church as now reformed, would wear his, *i. e.*, a gown and hood, adds, "although, indeed, in what was the less frequent case, where the parish Priest was himself the preacher, he would not improbably preach in the same dress in which he would read the Homily† when there was no Sermon, viz., the albe [his vestment or cope being laid aside (p. 59, note)] during the short period that the first book of Edward remained in force, (from 1549 to 1552,) and afterwards the surplice." P. 51. Mr. H. thinks, however, there is "*positive evidence*" that a further *change* of the surplice, &c., for the gown before the morning Sermon "did take place," in the following extract from a "Pleasant Dialogue between a Soldier of Berwick and an English Chaplain," in which the soldier inquires, "But, Bernard, I pray thee, tell me, of thine honesty, what was the cause that thou hast been in so many changes of apparel this forenoon, now black, now white, now in silk and gold, and now at length in this swouping black gown, and this sarcenet flaunting tippet," &c. "We have here clearly," writes Mr. H., "the officiating minister

* At p. 17, Mr. H. remarks, "Indeed the mention of the academic hood would at once imply the academic gown, to which, in fact, the hood properly belongs, forming, as it does, no part of the priestly attire, properly so called. And it can never be supposed by any one who knows what the cope is, that it could have been intended that the academic hood should be worn over it. Beside the ecclesiastical incongruity, it would altogether interfere with the ornamental character which the cope commonly assumed,—the cross, or picture, or richly embroidered work wrought upon it." It is clear that our author is not aware that the right way to wear the hood is round the neck, just thrown back from the head, like a tippet (which indeed it is often called), and not hanging down the back according to the modern use. The hood properly put on might easily be worn with the cope: as indeed may be constantly seen abroad in conventual churches, where the cowl is not removed when its wearer assumes the cope or even the chasuble.

† "All parsons, vicars, and curates, shall read in the churches every Sunday one of the Homilies."—K. Edward's *Injunctions*, 1547. "After the Creed, ended, shall follow the Sermon or Homily, &c."—Rubrick in K. Edward's *first Prayer Book*, 1549.

represented first as in his clerical attire, then in the surplice for morning Prayer and Litany, then in the cope for the Communion Service, then in the preaching gown and tippet. This testimony seems conclusive as to the change of dress; and the person here described is evidently one who duly adopted the full and regular attire appointed for each part of the service; as we may infer from his wearing the cope described here as 'silk and gold.' (p. 25.) Remarking, by the way, that the "Dialogue" was not written till 1566, several years after the reign of Edward VI., and that here is an example of the use of the cope in a parochial church or chapel after the "Advertisements" of 1564; we argue that the inference to be drawn from the above extract is the reverse of that derived thence by Mr. Harrison, unless on the untenable supposition, either that the "dialogue" of the soldier and the Priest did not take place after the "forenoon" service was completed, but irreverently in church, between the Sermon and the remainder of the altar service; or, that the Chaplain's Sermon was preached after the "Administration of the Holy Communion," in contradiction to the Rubrick. In either of these cases, the example of so irregular a Priest would prove nothing for or *against* us; but, agreeing with Mr. H. that the person here described was a strict rubrician, we infer that he entered the church in his usual habit, said morning Prayers and Litany in his surplice, wore his cope during the whole of the Communion office, including the Sermon, and then, at length, resumed his "swouping black gown," (which, as appears from the same "Dialogue," *vid. post*, p. 109, the Clergy were required to wear when "they went forth of the church,")* in which, the service being over, he discoursed at ease concerning its several parts with his military interrogator.

We have, we hope, satisfactorily shewn that the custom during the period immediately subsequent to the Reformation was such as we have stated to be the right one, by which alone conformity to the Rubrick can be secured; and we think that Mr. Harrison's concession that the well known passage in Guest's letter to Cecil certainly implies that the surplice "may, not improbably, have been used" in preaching, "as we have seen reason to suppose, by Parish Priests"† (p. 59) is, in fact, an admission that the practice we are advocating was continued in the reign of Elizabeth, the albe or cope and vestment having then given way to the surplice, or the surplice and cope, at the "administration of the Holy Communion." Again, at p. 143 of Mr. Harrison's book, we have the further admission that "the evidence deduced" from the words of Hooker which represent the Puritans as saying, "we judge it unfit, as oft as ever we pray or *preach* so arrayed," *i. e.*, in a surplice, seems "of the same kind" as "that which would be

* In an extract from the "Admonition to Parliament," pp. 32, 33, given by Mr. H. (p. 35, note) it is stated that it was the custom for "a fellow" to "creep into some nobleman's favour to bear the name of his chaplain . . . and to *flaunt it out in his long large gown and tippet,*" &c.

† Mr. H. adds, "Although there were comparatively few of these who at that time were preachers"; and this statement agrees with that of Lever in a letter to Bullinger, 1566, *i. e.*, "There is hardly one in a hundred [parish priests] who is both able and willing to preach the word of God."—*Zurich Letters*, p. 85, 8vo. 1842. But how do these statements accord with Mr. H.'s assertion, *post*, p. 183, that "the majority" of the "licensed preachers," "at least in the times of Elizabeth, would seem to have been Parish Priests?"

derived from the expressions in Guest's letter to Cecil." But they are not these admissions only which satisfy us of the correctness of our view of the subject; there are, we think, numerous other passages, cited by Mr. Harrison, or by the Editors of the *Hierurgia Anglicana*, which fully warrant our belief that the surplice continued to be the usual garb of *Parish Priests* at morning preaching during the Elizabethan period. Had its use in the pulpit been chiefly limited to cathedrals and college chapels, we do not understand why so loud an outcry was raised against preaching in the surplice by numbers who probably never belonged to any cathedral or collegiate body, and on the above hypothesis, were never therefore required to wear a surplice in the pulpit in their lives; why Cartwright should ask in 1574, "why it should seem more comely and decent for a minister that he should preach [obviously not in any particular locality, but generally] or pray in a surplice than in a gown?" (*Hierurgia*, p. 132). Why certain "Separatists," in 1567, reminded Bishop Grindal that "they in King Edward's days never came so far as to make a law that *none* should preach or minister without the cope and surplice." (*Ibid.*, p. 131.) Why Beza should decide in 1567, that he did not think those garments of "so great moment, that, therefore, either the *pastors* should leave their ministry, rather than take them; or, that the *flocks* should omit the public food, rather than hear *pastors so clothed*." (*Ib.*) Again, we cannot reconcile that hypothesis with the injunction of Bishop Sandys, in 1570, upon his Clergy "in *all Divine Service*, to wear the surplice," (*i. e.*, as we understand him, not to *change* the dress in which they began the Communion office for a gown, their "extern apparel" when they entered the pulpit,) or, with the recommendation of his predecessor in 1564, to "wear in the ministry of the church a surplice only;"* or, with such expressions as the following:—"Their policy is, that the Priests shall wear white *in the churches* . . . and *when they go forth of the church*, they must wear black gowns."† "If he wear this secular weed, [the gown,] men have hitherto counted him a secular Priest, for this was the plain difference amongst them, [the Romanists,] that their secular priests *forth of the church* should wear this apparel that you do, and *in the church*, at the least, they should wear a surplice also, as you do." The foregoing extracts are cited by Mr. H. (p. 140), from the book containing the "Dialogue" before alluded to, and Mr. H. affirms that all of a like nature must be interpreted similarly to these, and that these are decidedly against

* "Shortly before," says Mr. H., p. 141, note, "at the Archdeacon's Visitation, by the Bishop's commission, at S. Sepulchre's church, the London Clergy were 'prayed in a general manner, to take on them the cap, with the tippet to wear about their necks, and the gown . . . and to wear in the *ministry of the Church* the surplice only'; meaning thereby, I conceive, 'the surplice only,' and nothing more, not albe, vestment, or cope." When we remember that this prayer was addressed to the puritanical *refusers* of the "habits," who even scrupled to wear the surplice, tippet, and gown, we must dissent *in toto* from Mr. H.'s interpretation. Mr. H. thinks that these and similar directions should be taken in the limited and confined sense of "ministration," as distinguished from "preaching," but we have seen above from the language of the "Separatists" to Grindal, that they distinguished between "ministration" and "preaching," and yet affirmed that the surplice was required to be worn at both functions.

† Laurence Humphrey and Thomas Sampson in a letter to Bullinger, dated July, 1566, observe, "The popish habits are ordered to be worn out of church, and by ministers in general; and the bishops wear their linen garment, which they call a *rochet*; while both parties wear the square cap, tippets, and *long gowns*, borrowed from the Papists."—*Zurich Letters*, p. 164.

"the surplice as a preaching dress," and put the question as to the general usage in the time of Elizabeth beyond all doubt, because the "Dialogue describes the preaching gown as the dress for the Sermon, and specifically the morning Sermon, the morning Prayer and Litany having been duly said in the surplice, and the Communion Service in the cope," p. 142. We refer the reader to our remarks on this "Dialogue," *ante*, p. 107, which prove exactly the converse of Mr. H.'s conclusion, and consequently (according to his own inference) that "the general usage in the time of Elizabeth beyond all doubt" was not to wear a gown without a surplice in the pulpit, which is more than is requisite to establish our position respecting the ordinary *morning* preaching habit of Parish Priests during her reign.

Passing over much in Mr. H.'s volume, which we would gladly notice did our space permit, and to which we may probably have occasion to refer hereafter, we proceed to the reign of Charles I., and here, in 1640, we find Bishop Juxon demanding in his "Articles of Inquiry," "Have you a comely decent surplice with sleeves . . . together with an University hood, according to the degree of your said Minister? and doth the Parson, Vicar, or Curate use the same as oft as he officiates God's public Service, administereth The Sacraments, or dischargeth *any public duty* in the Congregation?" This is followed by other "Articles," * which, Mr. H. opines, must be taken to define the interpretation of the words we have underlined, "so far at least as the *Lecturers* were concerned" (p. 169): but their full legitimate meaning cannot, we think, be evaded in regard to "Parsons, Vicars, and Curates," and shew that at this time, the practice of the Parochial Clergy was similar to that of their predecessors in the Elizabethan period. A little earlier, the Bishops of Norwich and Peterborough enforced the surplice for morning preaching. The former of these Prelates subsequently defended himself by alleging, among other reasons, the constant use of that garment in the pulpit, not only in his cathedral, but at "Wilby, Walsingham, and *sundry* other places," from which expression *we* cannot infer with Mr. H., "that the general use of the Diocese was the other way," p. 166. Bishop Montague inquires in 1638, "Have you two fair large surplices for your Minister to officiate Divine Service in, that the one may be for change, when the other is at washing, and also serve for him that at Communion assisteth the chief Minister; that *no* part of Divine Service may be done but with and in ministerial vestments?" † Here the phrase "Divine Service" clearly does not mean "distinctively the Prayers," (as Mr. H. affirms, p. 158) but also, the Communion office inclusive of the Sermon, of which it is undeniably a "part." At about the same time, Archbishop Ussher gave his approbation to the use of the surplice at morning preaching. (*Hierurgia*, p. 133.) Thus we find this practice enjoined in four dioceses and sanctioned by an Archbishop in the reign of Charles I. Whence, we think, it may reasonably be

* *E. g.*—"Do your Lecturer or Lecturers preach in their gowns and not in their cloaks?" but we find Wren, who (as is admitted,) required the Lecturer to preach in his surplice, making the same inquiry in 1636.—See *post*, p. 113, and *Canterbury's Doom*, p. 374.

† See Bishop Sandys' "Inquiry" with its accompanying extracts, and our remarks thereon, *ante*, p. 107.

inferred that it was as general then among the Parochial Clergy as in the reigns of his predecessors : an inference which is confirmed by the direct testimony of Heylin. (Ibid. p. 165.) Nor does the evidence which Mr. H. alleges to the contrary weaken this conclusion. For example, he lays much stress on an order in the royal "Instructions," A.D. 1629, "that every Bishop ordain in his diocese that every *Lecturer* do read Divine Service, according to the Liturgy, printed by authority, in his surplice and hood, before Lecture." After citing this, he adds in Mr. Robertson's words, "It would appear that one object of the order just quoted * was to secure conformity in the use of the surplice and hood from Ministers who might have been unwilling to wear those vestments, and that this would not have been attained if the Ministers were allowed to preach without officiating in prayer also; consequently that the surplice was not used in preaching." We add, by afternoon Lecturers,† which is the legitimate inference, as the above "Instruction" had reference to such persons, (*Canterbury's Doom*, p. 368,) a fact which Mr. H. omits to mention. Again, Mr. H. cites Heylin's statement, "that combination Lecturers in towns were required 'in some places to read the second service at the Communion table, and after the Sermon to go back to the table, and there read the Service'; all which being to be done in their surplices, kept off the greatest part of the rigid Calvinists." Upon which extract, Mr. H. remarks, "We have here the then established usage illustrated, as regards the Communion Service; and it is clear that the Sermon was not preached in the surplice, else there had been no need of the provision thus designed." P. 160. (He subjoins in a note, "The order seems clearly to shew, as matter of fact, that the Sermon was not usually preached in the surplice; and no distinction is discoverable in this respect, between the Lecturer and the Parish Priest.") Our opinion is that the combination Lecturers to whom Heylin alludes, were required (in conformity to the general practice of the Parochial Clergy,) to wear the surplice and hood *throughout* the "second Service," *inclusive* of the Sermon. "All which," &c., clearly meaning "not only" the Service at the Communion table before and after the Sermon, but the Sermon also. This view is confirmed beyond question, by certain "Orders" of the Bishop of Peterborough in reference to a "Combination Lecture" at Brackley, in 1639. They are cited by Prynne, (*Canterbury's Doom*, p. 378,) who introduces them by saying, "The suppressions of Sermons and Catechizing on the Lord's Day in the afternoon, were common in all or most dioceses; neither could any

* This and similar orders of the same reign clearly shew that the "Lecturers" of that period, as a body, were not Parish Priests. "The Lecturers of those times" says Le Bas, "constituted a sort of irregular levy, unknown to the ancient parochial system of the kingdom. They itinerated from house to house, and from parish to parish. They intruded upon the ministrations of the local clergy. Being destitute of any permanent endowment, they were placed in a state of slavish dependence on the caprices of their congregations. They were, in short, the originals and prototypes of all those religious adventurers, who are ready to take service under that which, in modern phrase, is termed the *Voluntary System*."—*Life of Laud*, pp. 136, 137.

† The Lecturer of this period usually performed in the afternoon. Montague inquires concerning such an one, "Are his lectures popular *afternoon* sermons? or be they catechetical?" And Wren records that "in the city of Norwich, there were not above four sermons on Sunday mornings, in thirty-four churches, only in the afternoon they had them," and that "Lectures abounded."

combination Lectures be obtained in them, but with very great suit, and upon very hard conditions, which the Bishops took advantage to prescribe, by colour of these [the royal] *Instructions*. This we could prove by many instances: we shall produce but one instead of all the rest." Among the "Orders" thus produced we find, "The Preacher for that day shall be ready at the Communion table in his surplice and hood, (while a Psalm is singing after the Morning Prayer and the Litany,) to begin the Communion Service. . . . The Preacher as soon as he hath repeated the Nicene Creed, *shall go up into the pulpit in his surplice and hood*. . . . The Preacher shall, after his Sermon, come presently from the pulpit, and so go to the Communion table, and read the prayer for the whole state of CHRIST'S Church, &c. . . . A surplice and hood are to be provided for the Preacher, at the charge of the Town." * Subsequently in the same paper, it is stated that "it shall be sufficient cause to have the combination for the said weekly Service forthwith inhibited, if the Divine Service be neglected or deserted, or if these orders above mentioned be not truly observed." Who can doubt that Heylin had these or the like "orders" † in his thoughts when he made the statement cited by Mr. H. ‡ If Mr. H. should think differently, perhaps he will shew to what other orders, requiring combination Lecturers to "read the second Service at the Communion table, and after the Sermon to go back to the table and there read the Service," and yet omitting to prescribe the preaching dress, Heylin might refer; as we know of none. Upon those above quoted, Prynne remarks, "By these unreasonable conditions, (to which the consciences of most orthodox, godly Ministers could no ways submit,) most combination Lecturers were totally discontinued, and such as remained were for the most part supplied only by Prelatical, superstitious, ceremonious, Popish Clergymen of the Archbishop's faction." (P. 380.) We will spare Mr. H. the pain of having any of his other proofs that the morning Sermon was not preached in the surplice in King Charles's reign, forced to witness to the contrary; and see how the case stood in regard to this point, at and since the Restoration. He admits that Bishops Wren and Cosin in 1662, and Gunning, (Wren's successor in the See of Ely,) in 1679, ruled the question in favour of the surplice as the dress to be worn by all Preachers in the pulpit at morning Service; but, he adds, "It is strongly corroborative of the conclusion to which we have already come on the evidence of the preceding period, to find the same exceptions as before, viz., the *two* Bishops Cosin and Wren, to what would seem to have been the general usage."

* Mr. H. at p. 167, note, says, the only instance he has met with of a hood being provided at the cost of the parish is in Bishop Juxon's "Articles." Here is another.

† Wren imposed similar conditions upon the combination Lecturers at Bury St. Edmunds.—*Canterbury's Doom*, p. 376.

‡ This is further apparent from Heylin's statement, at p. 366 of his *Cyprianus Anglicus*, "As for combination Lecturers named for the most part by the Bishops, and to them accountable, they also were required in some places to read the second Service at the Communion table, to go into the pulpit at the end of the Nicene Creed, to use no other form of prayer than that of the 55th Canon; after the Sermon ended to go back to the table and there read the Service. *All which being to be done in their hoods and surplices*, kept off the greatest part of the rigid Calvinists from exercising their gifts, as formerly, in great market towns." Can this be the passage from which, as cited in a *mutilated* form, Mr. H. extracts a meaning, directly the reverse of that which it, (in its entirety,) conveys?

(P. 175.) Leaving Mr. H. to reconcile this statement with the fact just before recorded, that a *third* Prelate, namely Gunning, was "equally stringent," we appeal to our remarks on the use of the surplice at morning preaching in the preceding reign, in proof that the usage recommended by Wren, Cosin, &c., was at that time the rule and not the "exception." Mr. H. goes on to infer from Bishop Nicholson's "Articles of Inquiry," in 1661, and Archbishop Fruen's "Articles," in 1662, that "there seems clearly a distinction between preaching and the reading and celebrating any solemn Divine offices,—the public and solemn 'Ministration'." (P. 176.) Our space will not admit of our citing these documents, (they will be found in Mr. H.'s volume, p. 176,) but we are free to confess that to our minds they make no *such* "distinction" as to lead to the conclusion that the Preacher was supposed or required to appear in the pulpit without his surplice, but rather the reverse, as we infer from the inquiry of Bishop Nicholson, "Have you a comely, large surplice for the Minister to wear at the times of his public solemn Ministration in the Church?" and from the statement of Mr. H., p. 177, that ministration refers to the several offices of the Church contained in the Book of Common Prayer, including the office for the Holy Communion," and consequently the morning Sermon, which, (be it never forgotten,) is rubrically a part of that office. Nor do we think that this conclusion is affected by the inquiry of the Archdeacon of Huntingdon (quoted by Mr. H. at p. 177). "Doth he, at reading or celebrating any Divine Office in your church and chapel, constantly wear the surplice together with such scholastical habit as is suitable to his degree; and *in preaching doth he wear a gown?*" Mr. H. thinks that this "inquiry" proves beyond all question, the use of the gown at morning preaching; but we submit that it *may* prove no more than that the Archdeacon ordered the gown to be worn in the pulpit *under the surplice* (instead of the Puritanical "cloak or sleeveless jacket" alluded to in 1638 by Bishop Montague,* and by Bishop Wren in 1636, (note, *ante*, p. 109,) both of whom, we have seen, required the retention of the surplice at the delivery of the Sermon), which interpretation is, we think, corroborated by the inquiry of Bishop Wren in 1662, (cited by Mr. H. at p. 175,) "Doth [your minister] preach in his cassock and gown (not in a cloak) *with his surplice and hood also*, if he be a graduate?" Mr. H.'s extract from Pepys' *Diary*, which follows the above quotation, makes nothing in favour of his position, as in it that gentleman records his sense of the *absurdity* of the Clergyman's pulling the surplice over his ears "to go up to the pulpit *to preach without it*," and from this feat being performed in the "reading pue," and not at the altar, we must conclude that it did not occur during morning, but afternoon service.

* "Doth your minister officiate Divine Service in the habit and apparel of his order, with a surplice, a hood, a gown and a tippet? not in a cloak, a sleeveless jacket, or horseman's coat, for such have I known!" "Upon this," remarks Mr. H. (note, p. 166) "it is said, 'The gown is not mentioned here as the garment for the pulpit instead of the surplice, but as that which was to be under it, whenever the Minister was officiating; the time of preaching is not in question, but by probable comprehension.' Upon the evidence," comments Mr. H. "supplied by the orders just mentioned, I cannot think the time of preaching is thus to be comprehended." The orders here alluded to were the "Instructions" of Charles I., which, as we have seen, had no reference to the dress of the Minister at morning preaching. See *ante*, p. 111.

have required much thought and time from the best, were struck off apparently without thought at all, and, what was most astonishing, without cartoons, and the painter himself seemed much surprised at their wondering at his work, and the praises they gave it. On their return, after examining the peninsula, they went to see what progress he had made, and on this occasion he taught them the secret of his art by shewing them the book out of which he took his directions; he refused to part with it, but told them that, notwithstanding the decay of his art, four master painters still existed at Karés, the capital and great cathedral monastery of the Holy Mountain, each of whom possessed a copy; they returned and visited the different studios, and received the same answer in each, that to part with the book was to part their bread. One old man worn out and neglected was almost prevailed on, but his mind misgave him, and after a touching dialogue he retained his treasure; a copy however was made for the sum of 70 francs; and after being translated by M. Durand, was presented by M. Didron to the King of Bavaria, who had expressed a very praiseworthy interest for the archæology of the country which had adopted his son. The translation alone is published with notes, giving descriptions of the more remarkable pictures M. Didron had seen in his tour, painted more or less in accordance with the text, and also most valuable illustrations of the connexion between these Eastern modes of adornment and those practised in the Western Church. We learn from the preface that he had prepared much more than he has published, and we cannot help regretting that he has not given more ample details, though, as it is, we observe some tautology, and what we think worse, occasional traces of irreverence. We observe, however, that he promises to prepare other works on the subject of his tour, and particularly we shall hope at a future time to notice his account of the Hagiorite school of painting, so called from its connexion with the Holy Mountain. He has collected the names, and has observed the works of forty-seven painters, beginning with the great Panselinos, whose fame our author Dionysius exalts in his work, and who in the eleventh and twelfth century was the founder of the school.

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points out the value of them to identify the statues and painted glass in France, and has succeeded in rescuing several effigies of Saints from the imputation of being Merovingian monarchs. Then follow "ten philosophers of Greece who have spoken of the incarnation of CHRIST," with sentences supposed to be extracted from their works, and the Stem of Jesse. M. Didron elsewhere mentions that at Cesariani, a small convent on Mount Hymettus, to which he often recurs with pleasure, "This subject is painted on the porch," or narthex, "of the church, against the eastern wall; on the left of the door one sees the material genealogy of CHRIST, His ancestors from Jesse to S. Joseph; on the right the spiritual genealogy, in the parable of the Vine and the Branches; in the first He is engendered, He is the Son; in the second He engenders, He is the Father; the Apostles grow out as from an immense vine of which He is the Root." There is something very beautiful in this comparison of Old Testament subjects with those of the New, which runs throughout the work. Then follow the feasts of our LORD and the other works and miracles of CHRIST according to the Holy Gospel; the parables are next treated with an imaginativeness which at times travels to the bounds of our western comprehension, yet a direct and stern practical tendency runs throughout, so much so that a contrast is frequently drawn in the notes between the severity of the Eastern Church and the milder nature of the Western. We should have been glad to have given some specimens of the parables, but our limits compel us to refer our readers to the book itself. Then follow subjects from the Apocalypse, ending with the Heavenly Jerusalem, the Last Advent, and the Judgment, very elaborately and beautifully described. M. Didron notices,

"That this last subject occupies usually the western wall, the wall of the doorway of the Greek churches, and it is there also that we see it in our Gothic churches, in our cathedrals of Paris, Reims, Bourges; but as painting is in Greece what sculpture is with us, the painting is on the inside, the sculpture outside in the tympanum or gable of the porch, but still the same idea has presided over this disposition in both countries."

An Englishman will remember the splendid west window at Fairford, though we cannot claim it as a work of English art, and the common position for the Doom over the chancel arch is an additional local variety, to which if M. Didron should treat of the subject further, as he seems disposed to do, we hope he will give due consideration.*

After this follow subjects from the life of our Lady and some others, then a description of the Apostles, the Seventy Disciples, and a long list of Saints and Martyrs, almost all eastern, and respecting which many curious local peculiarities are noticed:—one especially we must not pass over; a large class of holy poets occurs in the list, among

* As usual, M. Didron gives in his notes full descriptions of several remarkable paintings executed almost always in conformity with the *Guide*, but occasionally with remarkable varieties; which may in some degree be due to its having been interpolated in course of time, and it seems not improbable that a collation with the other copies existing at Mount Athos would present curious varieties as well as tend to their correction. We have made some search, not however a complete one, in Catalogues of MSS. in European libraries, for any copy which might be in them, but unsuccessfully. One fact he notices, which might less than any where else have been expected in a communion called Melchite, from its ancient adherence to the Court; that in all Mount Athos, and generally among the Greek monks, he found a repugnance to Kings and a great horror of tyrants, and they are treated accordingly in the *Doom*.



whom are a musician and an architect, and elsewhere occurs a mason. We must give our readers M. Didron's enthusiastic remarks: "What we have to admire here is that Leo the architect is placed in the list of poets; no one in fact is more of a poet, more a maker, or creator, than he who expresses beauty by dimensions and material forms,—he is in art what the CREATOR is in the universe." Then follow representations of the eight councils, a long series of miracles of the Old Testament as well as of the New, and of the Church; concluding the second part with a long list of Saints for the year and several allegorical and moral subjects of very great power.

Before we give an abstract of the third part, which is more especially ecclesiological and gives the arrangement of the subjects depicted on the church, we must caution our readers not to be led away by the apparent sumptuousness of the description. M. Didron elsewhere says that the churches in Greece are always narrow, low, and short, and unworthy of comparison as to effect with those of the West. It must be remembered that the leading idea of Christian architecture—the principle of verticality—has never been developed in the East: the churches, therefore, to us would seem low and flat; and as a proof that our author does not do injustice to those which we have called the larger churches, when he speaks slightly of their dimensions, we may remark that the cathedral of Athens, now used for a public library, is only thirty-six feet in extreme length. After due allowance is made for the difference of feeling of the nineteenth and seventeenth centuries in Christian art, and it is considered that the following passage relates mainly to the more modern churches, the criticism of a countryman of our own may have much that is true in it:—"The figures are without any pleasing mixture of colour, all proportion is inverted, and they are painted with 'rude pencil'."* At the summit of the cupola† is our LORD the Pantocrator or Almighty, surrounded by a rainbow, and beneath it a circle of Angels in several orders. Among them, towards the east, the Holy Virgin, opposite to her S. John the Baptist, beneath are the Prophets forming another range. Between the arches on which the cupola rests are the Four Evangelists, and between them on the upper part of the archivolts are four subjects, which appear to be modern; east, the sacred veil of S. Veronica; west, the chalice; and north, and south, our LORD as the Vine and as Emanuel;—and vines interlace these subjects, rising from the Evangelists to the Prophets above.

In the body of a church sufficiently large to carry out the whole design, there are five ranges of subjects all round the walls. Commencing then with the uppermost, in the apse behind the altar is the Holy Virgin holding our LORD, an Archangel on each side. To the north follow the twelve principal feasts,—which they are does not very clearly appear,—the Holy Passion, and the miracles which followed the Resurrection. These are painted all round the church, ending at the

* Smith, *De Ecclesiis Græcis statu hodierno*, p. 45.

† In the cross churches there is always a cupola at the intersection, often more, as at S. Mark's, Venice, over the four branches of the cross, which have all their appropriate subjects. These churches date from before the Turkish Conquest. The only other usual form of a church is the oblong, and these are of later date, and ruder structure and adornment; the churches are always placed east and west.

south side of the apse. In the second range, below the Holy Virgin, is the very curious subject called the Divine Liturgy. Our Lord as High Priest is preparing himself to celebrate the Awful Sacrifice of the Eucharist; Angels on each side are bringing the different vestments, ornaments, and instruments used in the Service, figuring with a distinctness of which we and the rest of the Western Church can have no idea, the events of His adorable Passion, of which in the East they still preserve an almost scenic representation in the Holy Communion; on each side the Divine works and the miracles of CHRIST again make the circuit of the church; the small apses on each side of the sanctuary have each its appropriate ornaments. Then follows a description of the paintings on the ciborium or baldachino over the altar and the columns that support it.

In the third range, beneath the Divine Liturgy, is the distribution of the Body and Blood of our Lord to the Apostles, which, from its being noticed by Goar, who states that the like exists in the Basilicas of San Paolo and San Salvatore at Rome, would seem to be one of the most remarkable features in a Greek church.* On the right are the presentation of the Holy Virgin, and Moses and Aaron sacrificing in the tabernacle, and on the left Jacob's ladder, and the Ark carried to Jerusalem. Outside of the sanctuary are a selection of parables to the right and left, and at the west end over the door the Death of the Mother of God, with her other feasts. The fourth range consists of medallions all round the church, containing the heads of Saints; within the sanctuary are Bishops, without, Martyrs, and on the west, monks and poets. The fifth and lowest range consists of figures of Saints, following the same order as above; the great Liturgists, S. Basil and S. Chrysostom, occupying their due place near the altar. Next to the martyrs are placed the anagyrites who had given up riches for the service of God.

The narthex or porch is next described; its arrangements do not differ in their nature from the above: there is more pointed reference to the Holy Virgin, the councils are here depicted, and more license is allowed about the selection of Saints in the lower ranges.

Opposite the door is a fountain covered with a small cupola upon columns; this is in monasteries a lavatory, elsewhere a baptistery; and in monasteries a court surrounds it; on the west side is the refectory, and its proper adornments follow in the "Guide." M. Didron remarks on the peculiar delicacy of the Greeks in keeping every thing in harmony with its object. After describing the appropriateness of buildings to their localities, he continues,

"We have seen the attention of the Greeks to represent the Last Supper in the Βήμα, the place of Consecration and Communion; Paradise adorns the cupola, which is the Heaven (or sky) of the church; subjects relating to water are painted on the fountain before the church; subjects of abstinence or

* M. Didron remarks that Judas is represented with a nimbus, as well as the other Apostles, but of a different colour,—black or purple, the symbol of mourning. Before the thirteenth century he considers that the nimbus everywhere represented power—good or evil, and not simply holiness, as it has since that epoch in the West, and since the sixteenth century sometimes in the East. This representation of Judas with the indelible character of the Apostolate has great force. M. Didron points out another instance of difference between the East and West, in that the former gives the nimbus to the Prophets and Patriarchs of the Old Testament, and continues an honour to them, of which few traces now remain in the West.

histories of fatal intemperance cover the refectories; scenes or allegories of hospitality shew themselves at the entry of the convents at the gate where travellers present themselves."

In the appendix are some more precise directions on the mode of representing our Lord and the Holy Virgin, with the reasons, and some explanations of the reverence given to pictures and also some additional inscriptions.

Before we pass from our notice of the contents of the work, we must allude to three remarkable passages in which M. Didron traces a supposed Byzantine influence on our English church architecture, which he somewhat patriotically compares with the autochthonic origin of that of France: his reasons appear to be the similarity of the Greek cross, which is double, to the double transepts in several of our cathedrals; the use of Old Testament names among us which, forgetting what passed here in the seventeenth century, he connects with the reverence peculiarly shewn to the Old Testament Saints in the East; the connexion of S. George with both countries; and a very pretty legend of S. Sophia and her three daughters, SS. Faith, Hope, and Charity, which he traces to Canterbury.* Whether these coincidences suffice to prove a fact of which we have no historical trace we must leave to our readers; we do not think our national credit involved, and if M. Didron has other grounds for his theory, we warmly invite him to come over and test them, promising him the help of all true ecclesiologists to examine the relics of our church decorations and the more solid remains of our architecture, and when he has completed his theory, or withdrawn it, kindly attention to all that his knowledge and experience shall have educed.

We would not, however, be supposed to deny the mutual influence of the art and enterprise of different countries, when Christendom was one, and the benefits which flowed to the whole of the west, when painters and workers in mosaic were sent for from Greece. In fact M. Didron's work is full of instances clear and unmistakeable of similarity, and the extent to which he carries out, in his notes, his views of this connexion, amply warrant his calling his book a *Manual of Iconography, Greek and Latin*, and gives its greatest interest to the work. The differences also are curious; some flow from the use of images in the west, some from the different fate of the arts due to national character as well as political causes. In the west art has been more free than in Greece, a greater perfection of beauty has been reached, followed by a debasement in feeling, if not in style, till the religious view has been altogether lost sight of, and painting, sculpture, and music have all been heathenized and debased, and even in earlier times cotemporaneously with the great devotional artists, disgusting and obscene carvings have been permitted. The Western Church, then, at the expense of much evil, has pursued a higher line and achieved greater triumphs. In the Eastern Church, on the other hand, as the arts have been frozen into a state of formalism, and allowed no development, with hardly an exception the greatest correctness and pro-

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ARCHDEACON HARRISON ON THE RUBRICS.

An Historical Inquiry into the Interpretation of the Rubrics in the Book of Common Prayer, respecting the Sermon and the Communion Service.
By the REV. BENJAMIN HARRISON. 8vo. Rivingtons. 1845.

THE design of this work is to ascertain if the Church of England has decided "whether the Clergyman" should "appear in the pulpit in a gown or in a surplice; whether he" should "use a Prayer before Sermon, or proceed at once to give out his text; whether he" should "conclude the Sermon with a Collect and Blessing pronounced from the pulpit, or return to the Lord's Table, and read the Offertory and the Prayer for the Church Militant," p. 2. Mr. Harrison has prosecuted the inquiry respecting the surplice with patience and research, although his partiality for the publication of a recent ritualist has betrayed him into mistakes, which, we think, he would have escaped making, had he followed a safer guide. For example, at p. 56, note, he cites with approval the statement of Mr. Robertson, that no record is found of copes having been "ever worn by the parochial clergy"; which assertion in reference to that body in the time of Charles I. is refuted by two extracts, numbered 397 and 337, in the *Hierurgia Anglicana*, in the first of which Prynne affirms that Laud "defiled all our parish churches and chapels" with "Popish superstitions, altars, tapers, copes, and other innovations"; and in the second, Heylin, after remarking that certain Parish Priests whom he mentions, were persecuted by the House of Commons for "preaching in surplices and hoods, and administering the Sacrament in copes" adds, "which either were to be held for crimes in the Clergy generally, or else accounted none in them."

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have required much thought and time from the best, were struck off apparently without thought at all, and, what was most astonishing, without cartoons, and the painter himself seemed much surprised at their wondering at his work, and the praises they gave it. On their return, after examining the peninsula, they went to see what progress he had made, and on this occasion he taught them the secret of his art by shewing them the book out of which he took his directions; he refused to part with it, but told them that, notwithstanding the decay of his art, four master painters still existed at Karés, the capital and great cathedral monastery of the Holy Mountain, each of whom possessed a copy; they returned and visited the different studios, and received the same answer in each, that to part with the book was to part their bread. One old man worn out and neglected was almost prevailed on, but his mind misgave him, and after a touching dialogue he retained his treasure; a copy however was made for the sum of 70 francs; and after being translated by M. Durand, was presented by M. Didron to the King of Bavaria, who had expressed a very praiseworthy interest for the archæology of the country which had adopted his son. The translation alone is published with notes, giving descriptions of the more remarkable pictures M. Didron had seen in his tour, painted more or less in accordance with the text, and also most valuable illustrations of the connexion between these Eastern modes of adornment and those practised in the Western Church. We learn from the preface that he had prepared much more than he has published, and we cannot help regretting that he has not given more ample details, though, as it is, we observe some tautology, and what we think worse, occasional traces of irreverence. We observe, however, that he promises to prepare other works on the subject of his tour, and particularly we shall hope at a future time to notice his account of the Hagiorite school of painting, so called from its connexion with the Holy Mountain. He has collected the names, and has observed the works of forty-seven painters, beginning with the great Panselinos, whose fame our author Dionysius exalts in his work, and who in the eleventh and twelfth century was the founder of the school.

The Guide itself consists of three parts, and an appendix. The first reminds one of what Theophilus borrowed from Greece, and treats of the preparation of the wall, the colours, &c.; but either from errors of transcription, or the obscurity of the Greek and eastern terms used, it is unintelligible. The second treats of the different subjects and persons, the mode of drawing and adorning each figure, the appropriate dress, symbols, and inscriptions; it consists of 350 pages, by far the largest part of the book. First there is a very full series of subjects from the Old Testament. The only remarkable omissions we have noticed are the Brazen Serpent in the Wilderness, and the Breaking of the Tables of the Law, besides a few others, for obvious reasons, as the good monks (all the Hagiorite painters are Religious) are most scrupulous about decency, of which M. Didron gives some very strange instances. Then follow the descriptions of the Old Testament Saints, with several sets of inscriptions for each, very aptly chosen, relating to the life of our Lord and His Blessed Mother. Our author

points out the value of them to identify the statues and painted glass in France, and has succeeded in rescuing several effigies of Saints from the imputation of being Merovingian monarchs. Then follow "ten philosophers of Greece who have spoken of the incarnation of CHRIST," with sentences supposed to be extracted from their works, and the Stem of Jesse. M. Didron elsewhere mentions that at Cesariani, a small convent on Mount Hymettus, to which he often recurs with pleasure, "This subject is painted on the porch," or narthex, "of the church, against the eastern wall; on the left of the door one sees the material genealogy of CHRIST, His ancestors from Jesse to S. Joseph; on the right the spiritual genealogy, in the parable of the Vine and the Branches; in the first He is engendered, He is the Son; in the second He engenders, He is the Father; the Apostles grow out as from an immense vine of which He is the Root." There is something very beautiful in this comparison of Old Testament subjects with those of the New, which runs throughout the work. Then follow the feasts of our LORD and the other works and miracles of CHRIST according to the Holy Gospel; the parables are next treated with an imaginativeness which at times travels to the bounds of our western comprehension, yet a direct and stern practical tendency runs throughout, so much so that a contrast is frequently drawn in the notes between the severity of the Eastern Church and the milder nature of the Western. We should have been glad to have given some specimens of the parables, but our limits compel us to refer our readers to the book itself. Then follow subjects from the Apocalypse, ending with the Heavenly Jerusalem, the Last Advent, and the Judgment, very elaborately and beautifully described. M. Didron notices,

"That this last subject occupies usually the western wall, the wall of the doorway of the Greek churches, and it is there also that we see it in our Gothic churches, in our cathedrals of Paris, Reims, Bourges; but as painting is in Greece what sculpture is with us, the painting is on the inside, the sculpture outside in the tympanum or gable of the porch, but still the same idea has presided over this disposition in both countries."

An Englishman will remember the splendid west window at Fairford, though we cannot claim it as a work of English art, and the common position for the Doom over the chancel arch is an additional local variety, to which if M. Didron should treat of the subject further, as he seems disposed to do, we hope he will give due consideration.*

After this follow subjects from the life of our Lady and some others, then a description of the Apostles, the Seventy Disciples, and a long list of Saints and Martyrs, almost all eastern, and respecting which many curious local peculiarities are noticed:—one especially we must not pass over; a large class of holy poets occurs in the list, among

* As usual, M. Didron gives in his notes full descriptions of several remarkable paintings executed almost always in conformity with the Guide, but occasionally with remarkable varieties; which may in some degree be due to its having been interpolated in course of time, and it seems not improbable that a collation with the other copies existing at Mount Athos would present curious varieties as well as tend to their correction. We have made some search, not however a complete one, in Catalogues of MSS. in European libraries, for any copy which might be in them, but unsuccessfully. One fact he notices, which might less than any where else have been expected in a communion called Melchite, from its ancient adherence to the Court; that in all Mount Athos, and generally among the Greek monks, he found a repugnance to Kings and a great horror of tyrants, and they are treated accordingly in the Doom.

whom are a musician and an architect, and elsewhere occurs a mason. We must give our readers M. Didron's enthusiastic remarks: "What we have to admire here is that Leo the architect is placed in the list of poets; no one in fact is more of a poet, more a maker, or creator, than he who expresses beauty by dimensions and material forms,—he is in art what the CREATOR is in the universe." Then follow representations of the eight councils, a long series of miracles of the Old Testament as well as of the New, and of the Church; concluding the second part with a long list of Saints for the year and several allegorical and moral subjects of very great power.

Before we give an abstract of the third part, which is more especially ecclesiological and gives the arrangement of the subjects depicted on the church, we must caution our readers not to be led away by the apparent sumptuousness of the description. M. Didron elsewhere says that the churches in Greece are always narrow, low, and short, and unworthy of comparison as to effect with those of the West. It must be remembered that the leading idea of Christian architecture—the principle of verticality—has never been developed in the East: the churches, therefore, to us would seem low and flat; and as a proof that our author does not do injustice to those which we have called the larger churches, when he speaks slightly of their dimensions, we may remark that the cathedral of Athens, now used for a public library, is only thirty-six feet in extreme length. After due allowance is made for the difference of feeling of the nineteenth and seventeenth centuries in Christian art, and it is considered that the following passage relates mainly to the more modern churches, the criticism of a countryman of our own may have much that is true in it:—"The figures are without any pleasing mixture of colour, all proportion is inverted, and they are painted with 'rude pencil'."* At the summit of the cupola† is our LORD the Pantocrator or Almighty, surrounded by a rainbow, and beneath it a circle of Angels in several orders. Among them, towards the east, the Holy Virgin, opposite to her S. John the Baptist, beneath are the Prophets forming another range. Between the arches on which the cupola rests are the Four Evangelists, and between them on the upper part of the archivolts are four subjects, which appear to be modern; east, the sacred veil of S. Veronica; west, the chalice; and north, and south, our LORD as the Vine and as Emanuel;—and vines interlace these subjects, rising from the Evangelists to the Prophets above.

In the body of a church sufficiently large to carry out the whole design, there are five ranges of subjects all round the walls. Commencing then with the uppermost, in the apse behind the altar is the Holy Virgin holding our LORD, an Archangel on each side. To the north follow the twelve principal feasts,—which they are does not very clearly appear,—the Holy Passion, and the miracles which followed the Resurrection. These are painted all round the church, ending at the

* Smith, *De Ecclesiis Græcæ statu hodierno*, p. 45.

† In the cross churches there is always a cupola at the intersection, often more, as at S. Mark's, Venice, over the four branches of the cross, which have all their appropriate subjects. These churches date from before the Turkish Conquest. The only other usual form of a church is the oblong, and these are of later date, and ruder structure and adornment; the churches are always placed east and west.

south side of the apse. In the second range, below the Holy Virgin, is the very curious subject called the Divine Liturgy. Our Lord as High Priest is preparing himself to celebrate the Awful Sacrifice of the Eucharist; Angels on each side are bringing the different vestments, ornaments, and instruments used in the Service, figuring with a distinctness of which we and the rest of the Western Church can have no idea, the events of His adorable Passion, of which in the East they still preserve an almost scenic representation in the Holy Communion; on each side the Divine works and the miracles of CHRIST again make the circuit of the church; the small apses on each side of the sanctuary have each its appropriate ornaments. Then follows a description of the paintings on the ciborium or baldachino over the altar and the columns that support it.

In the third range, beneath the Divine Liturgy, is the distribution of the Body and Blood of our Lord to the Apostles, which, from its being noticed by Goar, who states that the like exists in the Basilicas of San Paolo and San Salvatore at Rome, would seem to be one of the most remarkable features in a Greek church.* On the right are the presentation of the Holy Virgin, and Moses and Aaron sacrificing in the tabernacle, and on the left Jacob's ladder, and the Ark carried to Jerusalem. Outside of the sanctuary are a selection of parables to the right and left, and at the west end over the door the Death of the Mother of God, with her other feasts. The fourth range consists of medallions all round the church, containing the heads of Saints; within the sanctuary are Bishops, without, Martyrs, and on the west, monks and poets. The fifth and lowest range consists of figures of Saints, following the same order as above; the great Liturgists, S. Basil and S. Chrysostom, occupying their due place near the altar. Next to the martyrs are placed the anagyrites who had given up riches for the service of God.

The narthex or porch is next described; its arrangements do not differ in their nature from the above: there is more pointed reference to the Holy Virgin, the councils are here depicted, and more license is allowed about the selection of Saints in the lower ranges.

Opposite the door is a fountain covered with a small cupola upon columns; this is in monasteries a lavatory, elsewhere a baptistery; and in monasteries a court surrounds it; on the west side is the refectory, and its proper adornments follow in the "Guide." M. Didron remarks on the peculiar delicacy of the Greeks in keeping every thing in harmony with its object. After describing the appropriateness of buildings to their localities, he continues,

"We have seen the attention of the Greeks to represent the Last Supper in the Βήμα, the place of Consecration and Communion; Paradise adorns the cupola, which is the Heaven (or sky) of the church; subjects relating to water are painted on the fountain before the church; subjects of abstinence or

* M. Didron remarks that Judas is represented with a nimbus, as well as the other Apostles, but of a different colour,—black or purple, the symbol of mourning. Before the thirteenth century he considers that the nimbus everywhere represented power—good or evil, and not simply holiness, as it has since that epoch in the West, and since the sixteenth century sometimes in the East. This representation of Judas with the indelible character of the Apostolate has great force. M. Didron points out another instance of difference between the East and West, in that the former gives the nimbus to the Prophets and Patriarchs of the Old Testament, and continues an honour to them, of which few traces now remain in the West.

histories of fatal intemperance cover the refectories; scenes or allegories of hospitality shew themselves at the entry of the convents at the gate where travellers present themselves."

In the appendix are some more precise directions on the mode of representing our LORD and the Holy Virgin, with the reasons, and some explanations of the reverence given to pictures and also some additional inscriptions.

Before we pass from our notice of the contents of the work, we must allude to three remarkable passages in which M. Didron traces a supposed Byzantine influence on our English church architecture, which he somewhat patriotically compares with the autochthonic origin of that of France: his reasons appear to be the similarity of the Greek cross, which is double, to the double transepts in several of our cathedrals; the use of Old Testament names among us which, forgetting what passed here in the seventeenth century, he connects with the reverence peculiarly shewn to the Old Testament Saints in the East; the connexion of S. George with both countries; and a very pretty legend of S. Sophia and her three daughters, SS. Faith, Hope, and Charity, which he traces to Canterbury.* Whether these coincidences suffice to prove a fact of which we have no historical trace we must leave to our readers; we do not think our national credit involved, and if M. Didron has other grounds for his theory, we warmly invite him to come over and test them, promising him the help of all true ecclesiologists to examine the relics of our church decorations and the more solid remains of our architecture, and when he has completed his theory, or withdrawn it, kindly attention to all that his knowledge and experience shall have educed.

We would not, however, be supposed to deny the mutual influence of the art and enterprise of different countries, when Christendom was one, and the benefits which flowed to the whole of the west, when painters and workers in mosaic were sent for from Greece. In fact M. Didron's work is full of instances clear and unmistakeable of similarity, and the extent to which he carries out, in his notes, his views of this connexion, amply warrant his calling his book a *Manual of Iconography, Greek and Latin*, and gives its greatest interest to the work. The differences also are curious; some flow from the use of images in the west, some from the different fate of the arts due to national character as well as political causes. In the west art has been more free than in Greece, a greater perfection of beauty has been reached, followed by a debasement in feeling, if not in style, till the religious view has been altogether lost sight of, and painting, sculpture, and music have all been heathenized and debased, and even in earlier times coterminously with the great devotional artists, disgusting and obscene carvings have been permitted. The Western Church, then, at the expense of much evil, has pursued a higher line and achieved greater triumphs. In the Eastern Church, on the other hand, as the arts have been frozen into a state of formalism, and allowed no development, with hardly an exception the greatest correctness and pro-

* Or rather to Glastonbury, as his reference to Dugdale relates to that abbey. We have looked in vain for the passage in the edition of 1817, and fear that the list of relics to which he refers has been omitted. As a new edition is announced, it may be well to draw the attention of the editors to the circumstance, as they profess to correct faults in the last edition.

priety have been observed; but it is difficult to conceive how anything like art can have survived when design has been taken away from those who execute, and given up to the authorities of the Church to remain fixed along with the unchangeable mysteries of the Liturgy. This very fixedness makes valuable for us this ever running fountain of antiquity, from which we may draw information of the meaning of what we find on the walls, the windows, and in the niches of our own churches, of which our knowledge is so detached and broken; and we cannot wish M. Didron greater success as one of the channels by which greater information is derived to us, than the credit which for many ages belonged to his predecessor in the same work, Theophilus; and this will be no mean praise. A higher benefit, however, we think will flow from these friendly comparisons and borrowings from other portions of the Christian Church; that they promote intercourse and kindly feeling between those who are unhappily disunited, which may by God's Providence help some day to make that one again which should never have been broken; and in studying such works as the present we hope our readers will not forget that, as we have part in the misfortune, so we ought to desire to join in the remedy.

ARCHDEACON HARRISON ON THE RUBRICS.

An Historical Inquiry into the Interpretation of the Rubrics in the Book of Common Prayer, respecting the Sermon and the Communion Service.
By the Rev. BENJAMIN HARRISON. 8vo. Rivingtons. 1845.

THE design of this work is to ascertain if the Church of England has decided "whether the Clergyman" should "appear in the pulpit in a gown or in a surplice; whether he" should "use a Prayer before Sermon, or proceed at once to give out his text; whether he" should "conclude the Sermon with a Collect and Blessing pronounced from the pulpit, or return to the Lord's Table, and read the Offertory and the Prayer for the Church Militant," p. 2. Mr. Harrison has prosecuted the inquiry respecting the surplice with patience and research, although his partiality for the publication of a recent ritualist has betrayed him into mistakes, which, we think, he would have escaped making, had he followed a safer guide. For example, at p. 56, note, he cites with approval the statement of Mr. Robertson, that no record is found of copes having been "ever worn by the parochial clergy"; which assertion in reference to that body in the time of Charles I. is refuted by two extracts, numbered 397 and 337, in the *Hierurgia Anglicana*, in the first of which Prynne affirms that Laud "defiled all our parish churches and chapels" with "Popish superstitions, altars, tapers, copes, and other innovations"; and in the second, Heylin, after remarking that certain Parish Priests whom he mentions, were persecuted by the House of Commons for "preaching in surplices and hoods, and administering the Sacrament in copes" adds, "which either were to be held for crimes in the Clergy generally, or else accounted none in them."

adopted. A nave (thirty-two feet broad) is parted from its begallied aisles by five segmental thin pseudo-Romanesque arches sustained by tall pillars with a kind of cushion caps and stilted bases. A vast, but most mean, chancel arch opens into a most inadequate chancel-recess, which has an unequal triplet under a common segmental arch. The nave roof is open and poor, of miserable scantlings. The aisles have flat roofs. The clerestory has a multitude of couplets of round-headed lights. Neither these, nor any other lights, have the least splay or hood. There are galleries on three sides, (not however coming so far forward as the pillars,) with open fronts of an intersecting Romanesque arcade, and supported by thin lanky cast-iron pillars, in imitation of the same style. The sacristy is in the angle between the chancel-recess and north aisle. There are other faults which it is not worth while to mention. Really the new churches in London are worse than in almost every other town.

Cemetery Church, Mount Jerome, near Dublin.—So very low is the ebb of ecclesiological taste and knowledge in Ireland, that we should hail with much pleasure even a very unsuccessful attempt at anything in a better direction. So that we are really gratified to find that in a recent competition for a cemetery church near Dublin, a design by Mr. W. Atkins of Cork, in many respects creditable, was selected. We have only seen the west elevation, which displays a well-pitched gable, with aisles of lean-to roofs. The window is well-proportioned of three lights, cinquefoiled, and with tracery above, containing two cinquefoiled circles under a quatrefoiled one; the whole under a corbelled hood. We should advise the architect to omit the corbel at the crown of the hood, to study the foliation of early windows (for he has clearly copied a Third-Pointed example in this particular,) and to pay particular attention to his mouldings, which, from the drawing, we fear are somewhat inaccurate. The string under the window also may well be omitted; and the lower string is tamely and too horizontally treated. The detail of the door and the west windows of the aisles is of First Pointed character. The elevation shows also a tower and broach spire, over the eastern part of the south aisle. This is too low to be well-proportioned, but not otherwise inelegant. Here again the detail is somewhat mixed. The thin buttresses against the corner (First Pointed) buttresses are unlike anything we ever saw except the Third Pointed granite buttresses in Cornwall, and ought to be omitted. The string which breaks up the belfry story into two is also superfluous. The church is to be built almost entirely of Portland stone. The dimensions of the nave are seventy feet, by eighteen feet six inches. There is a developed clerestory over an arcade of five arches which have labels, corbel heads, and octangular pillars. The roof is open. The aisles are to be screened off by oak parcloes into mortuary chapels; and there is, we understand, a rood-loft. We know nothing of the chancel arrangements. We hope Mr. Atkins will continue to improve in ecclesiology.

S. Andrew, Birmingham.—A very successful church, under this dedication, is nearly completed from the designs of Mr. Carpenter. The plan is a chancel, (38 feet,) a nave, (86 feet,) a north aisle, and

an engaged tower at its west end. A sacristy is added at the south-west of the chancel,—a position to be regretted. The doors are placed north of the engaged tower, and south-west of the nave: the font near the latter. The style is Middle Pointed. The arcade has five very graceful arches springing from unaffectedly moulded compound pillars, all in red sandstone; besides the arch, turned from a bold pier, and singularly well treated, which sustains the tower. The tracery throughout is good, though very unpretending, and the masonry very careful. We are especially pleased with the west elevation. The west end of the nave has a fine gable with a well-proportioned window of four lights: to its north rises the tower and spire, of most unstinted proportions. The tower has three stages: the lower one containing a window of rational size, considering that it lights an aisle (reminding us of S. Michael's, Cambridge); the middle one merely pierced for light; and the belfry stage (rising proudly above the level of the nave-gable,) having two light windows. The parapet is ornamented with a shallow band of trefoils, and a ball-flower moulding; and above it rises an octagonal stone spire, with plain haunches dying off on the corner faces, and gabled spire-lights (from a Rutlandshire model,) on the alternate ones. The belfry staircase is within the north-west angle of the tower.

CHURCH RESTORATIONS.

Cologne Cathedral.—The November and December numbers of the *KÖLNER DOMBLATT* contain but little of any general interest.

In the report of the Meeting of the Committee of the Central Society for the Restoration of the Cathedral, held on the 24th of November, the receipts of the last month are announced as amounting to 3,093 thalers (= £464), making the total amount received by this Society, now equal to 153,535 thalers, or about £23,029.

The President read a paper conveying the acceptance on the part of the Archbishop of a sum of 30,000 thalers (= £4,500), presented out of the monies of the Society towards certain parts of the restoration; after which the following Order of the Supreme Cabinet was communicated to the Meeting:—

"Upon your joint Report, dated the 27th of last month, I hereby again grant the sum of 50,000 thalers towards carrying on the restoration of the Cathedral at Cologne, for the year 1846, and allow the same to be inserted in the returns of the extraordinary expenses of the Minister for Spiritual Affairs for the year 1846. I likewise give the desired approval to the alteration of § 18 of the Statutes resolved upon in the general Meeting of the Society for the Restoration of Cologne Cathedral, held the 27th of May.

"Sansouci, 26th September, 1845.

"(Signed) FREDERICK WILLIAM."

"To the Ministers of State, Eichhorn and Flottwell."

The rest of the time was occupied in a discussion as to the admission of Members of the Society to all parts of the cathedral free of expense; but this was finally negatived.

IN THE report of the Committee Meeting held the 22nd of December, the additional receipts of the Society were announced at 2,435

thalers (= £365), making therefore a total amount of about £23,394 up to that date.

The following memorandum is also given of the way in which these funds have been disposed of:—

	<i>Thalers.</i>
(1.) In 1843, towards the completion of the northern transept and tower	40,000
(2.) In 1844, towards the completion of north transept	30,000
(3.) In 1845, ditto ditto ditto	30,000
(4.) In purchase from Government of the building called the "Geyr'sche Lagerhaus," by the cathedral, and in restitution of certain sums sent to the Society by mistake	3,182
(5.) To Mr. Steinle, artist, for paintings in the upper walls of the choir	9,900
(6.) Management and ordinary expenses	4,226
(7.) Extraordinary expenses accruing upon the royal visits, &c. . . .	1,406
Total	118,714

Leaving a balance, therefore, of 37,246 thalers, or about £5,587.

S. John, Hellidon, Northamptonshire.—We have before mentioned (N. S., Vol. I. 142,) that considerable restorations were proposed in this church. They are now to be carried into effect, under the care of Mr. Butterfield. The plan is a nave, a chancel not so wide as the nave, with its north wall in a line with the north wall of the nave, western tower, and south porch, almost in the middle of the nave. The church is situated on a steep hill, the ground sinking away from its eastern end. Where this is the case the chancel is often, as here, of the same level as the nave. The buttresses or lower parts of the walls are the only old parts of the fabrick: all the modern superstructure will be replaced by Middle Pointed work. A sacristy with lean-to roof is added in the right place. Good windows are to be added, and the chancel fitted with simple stalls. The chancel arch dies into the wall without capitals. We regret that there is no rood-screen. The pulpit is on the north side; and the font is brought into a more suitable place,—a more modern north door, quite unnecessary in so small a church, being blocked up. The tower is seated; unfortunately with forms rising one above the other, on the plea of bringing the children under the Priest's eye. But nothing can justify the arrangement. The roofs both of chancel and nave are simple and good.

Merton College Chapel, Oxford.—The roof of the north transept of Merton College Chapel has lately been restored; the pitch is fair, and the construction, though somewhat poor, a great improvement on the late coved cieling. We are glad to hear that it is proposed to replace the miserable slates by something more worthy of the chapel.

All Saints, Maidstone.—Some very rich and good wood-work, comprising open seats, pulpit, and prayer-desk, has been designed for this church by Mr. Carpenter. The only matter of regret is the style, Third Pointed: which is however, of course, necessary from the age of the church.

S. Margaret, Leicester.—The large Third Pointed chancel of this church is also to be restored, and refitted, excellently well, by the same architect.

NOTICES AND ANSWERS TO CORRESPONDENTS.

A CORRESPONDENT informs us that the separation of the sexes is maintained in Durham cathedral.

✠ Laicus Londinensis defends the advertisement of Mr. Nichols, criticised in our last number, by suggesting that the picturesque figure represents, not Mr. Nichols, but some ideal nobleman, a patron of art, some Humphrey Duke of Gloucester; and he compares with it a grocer's advertisement headed by a Chinaman, who does not represent the grocer, but (we suppose) some How Qua. He continues, "With respect to alphabets, I know no reason that can be adduced in favour of the present use of Pointed architecture, that is not equally forcible when applied to the old English alphabet, which is the correlative of Christian architecture, just as the Roman alphabet is of Pagan. It is, I fully believe, as absurd to print Bibles and Prayer Books in Roman type, as to build churches in the Roman styles of architecture. The ordinary use of the Cross may, I think, be defended upon the principle that we should do *every* thing as unto the LORD. '*Whatsoever* ye do,' &c. In ages of greater Faith the Holy Cross was prefixed to almost every writing, and whatever cannot with propriety be thus prefaced, ought most surely not to be written at all."

We scarcely know how to advise G. C. about the stone altar. If it be not fixed, save by its weight, either to the wall or the floor, we believe no objection can be taken to it. The ridiculous expedient of placing it on wheels is rightly condemned by our correspondent. An altar of wood ought to be strongly framed of oak; care being taken that a stone construction is not imitated.

A Priest of the Diocese of Chester alludes to the condemnation in the *Instrumenta Ecclesiastica* of the practice of displaying salvers, &c., on the altar, and wishes to know if it is not better to use them thus for the ornament of the House of GOD than to suffer them to lie useless in the sacristy. We believe that they might be unobjectionably displayed on the Credence Table. There is ancient authority for doing this on high festivals, and the reason for it in Durandus, (*Ration.* I. iii. 42). Our correspondent is not aware that the workmen employed for church-plate by the Cambridge Camden Society, are in the habit of remodelling consecrated vessels into better forms. We quote the words of the society while announcing the first undertaking of their scheme in the *Ecclesiologist*, Vol. II., 118, "It should be added that every facility will be given for re-casting plate into more suitable forms, care being taken to keep the metal unmixed with any that has not been already consecrated or used for any holy purpose."

At the re-opening of Chester cathedral on the feast of the Epiphany, 1846, a conspicuous object in the choir was a large eagle-lettern, presented by the chancellor of the diocese. To those who read or heard his remarks on letterns, &c., in a charge to the churchwardens of the Chester Diocese in 1844, this will seem either a proof of strange inconsistency, or a gratifying change of opinion: we hope the latter.

An enormous black stove has been seen set up in the very middle of the choir of Bristol cathedral, with a black chimney mounting straight up to the vaulted roof, which has been actually broken through to make a passage for it.

In the parish church of S. Michael Mile-end, Colchester, a large chest painted yellow, serves as the holy altar.

One of the bells at S. Paul's, Bedford, bears this disgusting inscription:

"At proper times my voice I'll raise,
And sound to my subscribers' praise."

S. Michael's, Houghton-le-Spring, is quoted as a singularly bad example of a penned church, the high-tombs—even that of Bernard Gilpin—being quite blocked up. The tracery of the fine east window is cut off by a flat cieling; and the west one is blocked by an organ gallery. The chancel is very damp: although a building like an engine-house is added to the west of the south transept to hold a warming apparatus.

The desecrators of S. Guthlack's abbey, Croyland, had the decency to put up or retain in the north aisle, which was made a parochial church, an ancient parclose, (still retaining its painting and gilding,) to serve as the screen, at a proper distance from the altar. Five or six years ago came a question of new-seating the church, and disputes arose, the end of which was that the screen was shortened and moved eastwards, and then topped by a huge gallery projecting westwards into the church, and quite shading both the altar and screen, the old pews being left as they were, and the grumblers perfectly satisfied. In the meanwhile, the magnificent west front of the old church is in a state which threatens ruin at almost any instant.

A correspondent informs us that the font of S. Peter, Mancetter, Warwickshire, a fine Third-Pointed one, is standing desecrated in the Incumbent's garden. May we not hope it will be soon restored to the church, and that its present substitute, a pewter basin on a pedestal, will be ejected?

In S. Wilfrid, Arley, Warwickshire, there remains on the north side of the chancel, a window of the Middle Pointed period, with its original stained glass entire: a very interesting and little-known specimen.

The Bishop of New Jersey, U. S., has lately consecrated a chapel, under the dedication of the Holy Innocents, attached to the collegiate institution of S. Mary's Hall, Burlington.

We have received from a correspondent an account extracted from the *Chester Courant*, of two obituary stained glass windows, lately placed in the east windows of the aisles in S. Oswald's, Malpas, Cheshire. One is in memory of some of the Cholmondely family: the other of Sir P. G. Egerton, Bart., for twenty-five years rector of the church. Both are by Mr. Warrington. We cannot, of course, criticize the designs: we can only say, we are glad to see stained glass put up in our churches, provided always that the fabric itself is first attended to. The newspaper states, that the tracery of one of the windows "has been most ingeniously adapted by the artist, so as to give the window a strikingly Trinitarian character."

We should really be tired of receiving from our correspondents complaints of the disgraceful state of the church of the hospital of S. Cross, if their number did not prove the awakened interest in that noble institution, and did not convince us that, before very long, public opinion will compel the authorities to do something in the way of restoration.

We stated in our last number that we should not again discuss the merits of the Holy Trinity church, lately erected in Oxford, nor do we intend to do so. But we wish to do that, which press of time and space before prevented,—to thank Dr. Plumptre for the very courteous tone of his communication, and to wish him the opportunity of assisting in the erection of another church, where his liberality will be both better bestowed, and attended with results of which we can praise the details as well as the spirit.

We are glad to announce the publication of the Sixth and concluding Part of the Cambridge Camden Society's *Illustrations of Monumental Brasses*.

Received:—"A Churchman," "W. A.," "E. R.," "R. S. B.," "A Stranger in Taunton," and "Presbyter Dioc. Sarum," whose assistance we shall be glad of, but who must give us his name.

THE ECCLESIOLOGIST.

"Surge igitur et fac: et erit Dominus tecum."

No. X.—APRIL, 1846.

ON FUNERALS.

EVERY one is familiar with the heartlessness and irreverence which accompany all the details of a modern funeral. The subject is an unpleasant one to speak of; but we are sure that any efforts to improve upon the present system will be as acceptable to many as they seem imperatively demanded of us. We shall be thought by some to be unnecessarily disturbing usages of long standing. Real mourners, others will say, cannot follow our recommendations without seeming to act a part: they have something else to think of under a bereavement than ceremonies and new-fangled practices. But this is unsound; for the dead cannot be buried without some traditional custom or other: and what is more formal—offensively formal—than the present one? We only wish, as in every thing else, to correct the abuses which have come in, and to revive the old practices connected with the most solemn act in which we, who will all one day require the same kind offices, can bear a part. Again, it is the unchristian element in the modern usage which we wish to destroy; and we really seem to have a right to claim of Christian mourners very energetick aid in our endeavour to bring about a way of burying our lost ones as *Christians*. A funeral is not merely the "burying the dead out of our sight"; it is a corporal act of mercy; it is the laying in its last consecrated bed, with more of triumph than of sorrow, the Christian warrior, the Temple of the HOLY GHOST, which will one day leave that narrow grave in the Resurrection. It is surely a most sacred act, especially since that holy company performed the same offices to Him Who lay for three days in the tomb to which their loving hands consigned Him. Our forefathers felt this deeply: they did not banish from their thoughts and eyes every thing connected with death. The bier, and the grave-ropes, and perhaps the spades, still stand in the aisle of many a country church—a most wholesome warning. But now such plain things are too often banished to closets under gallery-stairs, or to blocked-off towers.

Many people live for years without any near acquaintance with death. At last some one of the family is taken away, and, in many cases, all is confusion and perplexity. The body is laid out: no cross in its hands, and the hands not clasped in prayer: vulgar and heartless officials—whose type, in a story of a popular living author, we have all loathed, the more from feeling it to be in too many cases true,—place it in a coffin, adorned with miserable, perhaps merely worldly, emblems, and leave it till the day of funeral. How seldom now is it watched by prayerful friends and mourners, relieving each other in turn, by the light of tapers, which burn with great significance in the chamber of the dead! But this is still sometimes observed. Now is the time for the “*Maison de deuil*,” the “Parisian Mourning Rooms,” with a “Gothic entrance* in Regent Street”, which “are opened to the public for the supply of every description of FASHIONABLE MOURNING IN THE PARISIAN STYLE, of first-rate excellence, &c.” Can we go on with patience to mention the “Economic Funeral Company,” or Shillibeer’s one-horse “hearse-coach”; the cold Pagan cemetery, perhaps even the “Necropolis”; the patent cast-iron tressel with its cramps and pulleys; the chaplain—in the best point of view a perfect stranger to the mourners? These modern inventions are even worse than the old kind of burials, with their kid gloves, and seed cake, and feathers, and “the funeral pue.” Can people think of these things without disgust? And how much worse—indeed how infinitely *wicked*—are paupers’ funerals, or even any poor man’s, who cannot afford to purchase the “desk service,” or the mere civility of clerk and sexton. What parish priest in our great towns could not tell the most distressing tales about the funerals of the poor; and how many priests themselves are in the habit of insulting CHRIST in His poor in this particular? Can there be to a thoughtful man the shadow of an excuse for the mutilated and hurried service, the unsympathizing neglect of the weeping family, the soiled and torn surplice and the disuse at funerals of the few vestments which our Church still requires us to use, or the sneer at a young priest who should wish to respect the poor even more than the rich? When the funeral is over, comes the complaint of the extortionate amount of the undertaker’s bill,† which people pay, without questioning it, from really a good feeling. In short, we would ask any one, whether the whole business is not most unsatisfactory. Every one feels that something is wrong somewhere; but a hundred things prevent any change. Indeed, how can an individual make a change?

We are aware that the Cambridge Camden Society have for some time been endeavouring to find some person who would be willing to arrange the details of funerals on a better principle; but hitherto without success. Some of our readers may be able to help them. It is clear that they do not want a mere tradesman, who would take up this or

* We have actually seen a handbill of some such establishment with a “Gothic Entrance” engraved upon it, of the most contemptible kind, but bearing the name of R. W. Billings!

† All these things are said *generally*. For an example of exorbitance: a friend of ours gave an order for a valued servant to be buried “decently.” The charge was between £40 and £50! Doubtless honourable exceptions may be found among the class of undertakers.

any other line which promised success ; but an earnest person of true Christian feeling on the subject of his calling.

In this paper we cannot do much more than start the subject. But we do intend to make a most earnest appeal to all parish priests, about the very important share they have in this matter. It rests with them to give the whole Burial Service alike to rich and poor, and with equal reverence and equal attention to the *minutiae* of dress to each. The poor man's corpse might even be met at the lych-gate, without any great fall to the priest's dignity. And where there is more than one priest, both or all ought to attend the funeral : indeed where there is a choir, the service ought to be chanted : gratuitously for the poor ; the rich might pay the singers. And people ought to be encouraged to request to have the Holy Communion celebrated at their funerals.* It rests with the Clergy also to compel the servants of the church to be reverent, to attend to a proper ringing of the bells, and the like. And they may often have it in their power to advise and persuade mourners to order the whole funeral in the right way, as well as to select suitable memorials for the deceased. More particularly their influence might induce the many burial societies and benefit-clubs that exist, so to modify themselves as to become more like religious confraternities, which we confess we think most necessary to be established for carrying out a proper manner of burying the dead.

Let us attempt a picture of what we should consider an average funeral, such as might be realized in a moderate parish, blessed with a confraternity. Of course, the great and illustrious may have more pomp and dignity in their funerals. If there is to be any distinction—which we only advocate in particular cases—it should be made by something additional to the average standard in the case of the rich, not by detracting anything in the case of the poor.

A member of a confraternity falls sick : those of the brethren whose turn it is to visit the sick, report it to the parish-priest, or perhaps to one of his subordinates, a chaplain, supported by the body ; these visitors are ready to communicate with him on his death-bed, and are thus able to perform one part of their own duty as Christians, while they are a comfort to their brother. It may chance thus that the nobleman communicates with the dying labourer, or the artizan in the gilded bed-chamber of the prince : no mean privilege, in either case, to the higher of the two. The passing bell wakes the parish, or at least the fraternity, to commending prayer for the departing soul. Already we see that the mere family distinction—a great present evil with us—will have been broken through. As death approaches, at least, we may realize more the great family to which we belong, without at all forgetting the ties of blood. Why should the doctor be the only one to stand at the death-bed side or to follow the corpse ? Watching the corpse will now be an easier task, with so many brethren glad to share in the labour : the expenses also, on the commonest principles, are not formidable in an association. Officers of the confraternity, carefully superintended, provide the coffin and equipments. It is the turn of others of the brotherhood, perhaps, to follow to the grave. They

* See a paper on Cemeteries and Cemetery Chapels in the *Eccelesiologist*, Vol. I. N. S., p. 9.

assemble at the house, with the pall, the common property of the guild, of costly material and embroidered with a goodly cross. The procession, with a cross,—memorial of that which has conquered death,—borne before it, with the chaplain and the mourners, both private and public, the latter alternately bearing the bier*, reach the lychgate, where all rest till the clergy and choir meet it, singing one of the solemn anthems which preface our Burial office.† Already a peal of triumphant bells had announced the approach; a second peal shows that the Church is welcoming the actual arrival of one of its children whose labour is done. We will suppose the church not panned, and the bier deposited in the wide open nave; the company being marshalled round. The Psalms are chanted, and the sublime Lesson from S. Paul read at a lectern appropriately placed. Then the procession moves again to the grave,—to return without its burthen, in hope and faith, for Holy Communion, and the giving of alms or dole, which ought to attend every funeral.

Now what is there here which might not be restored? We have already many associations, such as that of the Odd Fellows, which show how much some such sort of fraternity is desired. Why cannot the Church lay its hands upon such bodies, and make them Christian? We conceive that any one who should supply a good code of rules for founding and conducting such bodies,—properly adapted from those which must be in force in many places on the Continent,—would be doing a great service. Such confraternities of course might be made to fill other wants in the parochial system. We have confined ourselves to one branch only.

We shall now briefly instance a few of the many ancient customs that remain in different places, with respect to funerals. Were they combined, we should find our preceding sketch nearly filled in. Processions are obviously natural, in funerals; in those of great men, music, banners, and the like, are commonly used; and in colleges, the choir, in surplices, precede the corpse, chanting as they walk. Tapers are burnt without scruple while persons of rank lie in state. In South Wales, we have seen a young girl borne to her grave on a bier, by other maidens dressed in white, and singing as they went. The same practice, with the exception in some cases of the singing, obtains in very many parts of England. We have ourselves met with it in distant counties. The using a pall with a white border, in the case of a young person, and the universal custom of the mourners wearing cloaks with hoods, are also valuable remains of ancient practice. The “feathers” are an ornament which might easily make way for something more appropriate and intelligible. It has been supposed that the staves carried by the mutes are nothing else but veiled crosses. It is still very general for persons to uncover while a funeral is passing. In some parts of the country, the bells are still cheerfully pealed when

* The Cambridge Camden Society have given an useful design for a bier in the *Instrumenta Ecclesiastica*, part VI., plate 32. The practice of carrying coffins on men's shoulders is most disgusting and reprehensible.

† Mr. Burns is most laudably reprinting in a cheap form Morley's noble music for our burial office. Our readers will remember that the funeral service was chorally performed over George Herbert.

the funeral procession can first be discerned from the belfry. The passing bell is, perhaps, nowhere discontinued; and flowers are continually used both at funerals and to adorn the graves.

It is curious that, in the place which, of all others, seems the most unfitted for the solemnity of a funeral, traditionary ceremonies invest it with peculiar reverence: we allude to a ship at sea. The lying-to of the vessel,—the procession from the forehold to the gangway,—the tolling of the bell,—the union-jack, as being, in truth, the sign of the Cross, (and doubtless traditionally so received from the S. George's Cross of other days,) enveloping the shotted sacking that conceals the corpse,—the attendance of the whole ship's company,—the reverence with which the body is committed to the deep: all these things contrast favourably with the irreverence and profanity of too many a parish funeral.

A few unconnected remarks remain to be made. It is clear that walking funerals are better than riding ones. Of course, horses must be used when the deceased is to be buried in a distant cemetery. Even then, the procession ought to be marshalled from the gate, or from the chapel to the grave: whereas in Kensall Green Cemetery, and probably in others, the mourners ride in their carriages from the chapel to the grave. The usual form of a hearse is very unbecoming: in some towns in the North of England, we believe, an old one, of much better shape, with gabled top,* is still used. It would be a blessing to render it impossible for undertakers' men to sit, as they so often do, on the roofs of hearses. Priests ought certainly to be buried in their vestments, and the insignia of their office ought to be borne in the procession. When a Priest dies, the bells are tolled in every church of his deanery; when a Bishop, in every church of the diocese. A confraternity might advantageously employ its grave-diggers in tending the church-yard and keeping up the monuments, besides their ordinary office. Grave-diggers, under the name *fossarii*, were a kind of separate order in the ancient Church, and contrast strangely with the persons who usually perform the same work among ourselves.

There is scarcely any one of our readers who will not be able, in some degree, to help forward the revival of a better taste and feeling in the ordering of funeral ceremonies in the way indicated in this paper.

ON THE DISTINCTION OF CHANCEL AND SACRARIUM.

It will hardly, we suppose, enter into any one's mind that the *Ecclesiologist* of 1846 has found it necessary to rake up the subject of chancels from the beginning; and to prove over again that a square room, with or without a recess at one end, is not the true type of a Catholic church, but that the full chancel of our elder churches is absolutely required equally for æsthetical beauty and for the proprieties

* The coffin shown in the plate in the *Instrumenta Ecclesiastica*, referred to above, has properly a coped lid.

of Divine Worship. We may safely, at this time of day, take it for granted that no church is complete as a church without a real chancel; that it is not complete as a well-proportioned structure without a chancel of a certain length; further, that this chancel is not built as a receptacle for the commodious pew of the rector or squire, nor yet as a convenient place for stowing away Sunday-school children, but that it must contain the official stalls of the clergy, and other ministers of Divine Service; that the prayers are there to be chanted by them, and that the laity have no right to admission therein, unless for the purpose of receiving the Holy Communion. Our end in the present paper is rather to call attention to a point which has perhaps been somewhat overlooked in the revived feeling about chancels, we mean the right of the sacrum to be considered as an integral part of a rightly ordered church.

By the sacrum we mean the part of the church immediately set apart for the celebration of the highest mysteries, into which, in a well ordered state of things, none but the clergy would ever, under ordinary circumstances, be allowed to enter: the part, in short, which in a common English church is within the altar-rails. This part of the Christian temple answers to the Holy of Holies in the Jewish; being that of the immediate presence of Divinity, even beyond the rest of the consecrated structure, as being in close proximity to the altar and the Sacrifice thereon offered. Now, as such, it would almost seem to be even more necessary to distinguish this most sacred portion from the chancel, than the chancel itself from the nave; and the Church has in all ages been careful to maintain the distinction either by *construction* or *arrangement*. Now as upon the difference of the ideas implied in these two last terms will depend almost the whole of our argument, it will be necessary to explain them at some length; and the same account will apply to the distinction between sacrum and chancel, and between chancel and nave.

By distinction of *construction*, then, we mean when one portion of the building is distinguished from the other by some difference in the building; we do not mean a difference in detail beginning at a particular point, but a difference made in the essence of the fabric. This may be effected by some difference in height or breadth, by the interposition of another portion, or, as is most common, by an arch. In one, sometimes in several together of these ways, are the chancels of our churches commonly distinguished from their naves. By distinction of *arrangement*, we mean, when the division is made by something as it were purely incidental, and not entering into the construction, as by a screen, a curtain, a flight of steps, perhaps we might add by the difference in detail alluded to just above. It is clear that either distinction will be sufficient to mark the difference, and thus fulfil the intentions of the Church; but of course the two may coincide, as in most churches there is or has been a chancel-arch and a rood-screen also, and doubtless this is the most perfect mode of effecting the distinction. Of course when we say that either will satisfy the intentions of the Church, we mean the most general intention of the Church Catholick, whose tradition would appear to be satisfied by the threefold distinction of nave, chancel, and sacrum being made somehow or other. We are

as fully convinced as ever that the law of our own particular Church requires the distinction between nave and chancel to be made in a particular way, namely by the rood-screen; we believe its retention to be implied in the rubrick, which commands that "the chancels shall remain as they have done in times past"; it was universal or nearly so before the Reformation; it has been enforced by many of our holiest Bishops since that time; it even survived the extinction of Pointed architecture, many instances being found with Elizabethan, and some even with confirmed Pagan details.

We will now attempt to show that in all ages of the Church this threefold division has been made either by construction or arrangement. Sometimes all three have been marked in construction, sometimes all three left to be distinguished by arrangement; sometimes the chancel marked by construction, the sacrarium by arrangement; sometimes the converse of this last. But in every case, till of comparatively late years, the division has been made somehow or other.

In the early basilicas, and the churches formed after their model, the sacrarium is marked in construction by its assuming the form of an apse; the chancel or *chorus cantorum* is architecturally part of the nave, and is only distinguished by screens or otherwise by arrangement. In many of the Romanesque churches all three are marked, the sacrarium here also by an apse. In most English churches the chancel alone is marked by construction, the sacrarium being architecturally part of it; while in not a few, especially in the Third Pointed style,* no distinction is made architecturally throughout the building, but both chancel and sacrarium are left to be marked by screens, &c.

We have just said that the sacrarium is usually marked in English churches by arrangement only; the instances, however, where it is found to enter into the construction are not uncommon, though more frequently to be found in the minster than the parish-church. We will endeavour to classify them under the following heads.

I. Apsidal churches.—We mean chiefly those of Romanesque date. In these the apse is generally a distinct structure, differing, especially in the German churches, from the chancel in height and breadth, and being often flanked with towers or turrets: whereas the later apses are commonly a mere termination of the (constructive) chancel in a polygonal instead of a quadrangular form. We will mention four instances, the first of Saxon, the others of Norman date. 1st. The church of All Saints, Brixworth, originally consisted of a nave of great breadth,† divided by arches from a chancel of equal size, and this again opening by an arch into an apse very much narrower. 2nd. The cathedral of Peterborough has an apse of the same size as the choir, but marked externally by a side turret, internally by an arch similar to those of the lantern. The arch itself has been removed to make way

* This feature is however not confined to this period, but is found even in Romanesque churches. See Report of the Oxford Architectural Society for Easter and Act Terms, 1845, p. 38.

† The recent discoveries in this church prove such to have been the case: at present the original chancel is taken into the nave, and a fresh chancel has been built eastward of the old one, taking in the site of the apse. The foundation of the apse however can be satisfactorily made out, and, what is curious, it seems to have been turned into a polygonal one before its final demolition.

for the present roof, but the shafts from which it sprung remain perfect. 3rd. S. Mary's, Birkin, Yorkshire, has an apse distinguished externally by a slight difference in height and breadth, internally by an arch similar to that dividing the nave and chancel. In this instance, the portion agreeing in feature with the apse, and marked as such in construction, takes in a small part of the flat walls; as is frequently the case, though more commonly when the apse is polygonal. 4th. S. David's, Kilpeck, Herefordshire, has a distinct sacrarium, like the last example, divided by an arch from the chancel, and terminating in a semi-circular apse.

That our theory is correct with regard to this first class of churches there can, we think, be but little doubt. As to the other to be enumerated the case is not so clear.

II. In some cases we think the part under a central tower to be the real chancel, the part east of it the sacrarium. In S. David's and Chichester cathedrals, the space under the tower is the choir, where the stalls are, and the Service is said: this in S. David's* is *screened off* from the eastern limb, which is surely to be looked on as a sacrarium, though it is locally called the *Chancel*, as distinguished from the *Choir*. With this example before our eyes, we can hardly hesitate to refer to the same type the two Romanesque churches of S. Peter, Cassington, and S. Mary, Iffley, near Oxford. We will begin with the former, since though less ornate and therefore less celebrated, and withal more altered in detail, by the insertion of windows, &c., it retains its ground-plan more nearly in its original state. We have here a nave as usual; to the east of it, there being no transepts, a tower, from the east of which projects a structure of one bay, so to speak, a *square apse*. The first impression on entering the church is quite different from that conveyed by a cross church with its lantern; the space under the tower seems to be the chancel, and the part beyond, though square, gives quite the idea of an apse. And this view we hold to be perfectly correct. The arrangement is just that of Birkin, except that the sacrarium is square instead of apsidal, and the tower, as at S. David's, is over the choir. Iffley resembles Cassington, save that it has two bays to the east of the tower, but of these the eastern one is a First Pointed addition, though some Romanesque details seem to have been used up again. It has sometimes struck us that this new bay may have taken the place of a former apse, but we have no evidence whatever to show that such was the fact. It is possible that this elongation was made to convert the part east of the tower into a chancel in the ordinary sense, as there was a screen across the eastern arch, (see the print in Skelton's Oxfordshire,) though it is now removed. This consideration may supply a hint for the restoration or re-arrangement of many churches which, not being cruciform, have lantern-towers between the chancel and nave,—a plan which presents numerous difficulties if the chancel be considered to be confined to the part eastward of the tower. But this must not be pressed too far, since, in such ex-

* The stalls are all within the lantern; the throne is just within the constructive choir, and the screen immediately east of it.

amples as S. Faith's, Overbury, Worcestershire, where the bell ropes hang to the ground through the vaulting of the tower, which separates nave and chancel, this space could scarcely be fitly treated as the chancel, even were it spacious enough.

III. Churches furnished with an eastern transept, as several of our cathedrals. We are inclined to think that, in these cases, the choir or chancel may be regarded as being included between the two transepts, and that the part to the east of the second transept is to be considered as a sacrum. The stalls, the mark of a choir, are, we believe, in these instances confined to the former portion of the building. This arrangement is, if we mistake not, purely English, and we cannot but look upon the eastern part as answering to the apse* of the earlier churches, which, from some unknown cause, is so much rarer in England than the square form.

IV. Taking this last class as belonging to the arrangement under consideration, we may go on to add to our examples some at least of those churches which have the choir thrown back into the constructive nave; such, for instance, as Westminster and Winchester: The analogy between the transept in the former to the second transept just mentioned is so plain that Mr. Jebb (*Choral Service*, p. 208,) says, "I cannot but think that *eastern* transepts, like those at Westminster and Canterbury, were intended for the people." It seems to us that in Westminster abbey, as in the old basilicas, the sacrum is marked in construction, while the choir is only a part of the constructive nave marked out by arrangement. The former then is the short eastern limb (the apse being applied to another purpose), the latter, though the screen-work is modern, is sufficiently marked by a change in the details of the architecture, and increased richness in the decoration of the roof. Similarly the sacrum at Winchester comprises the eastern limb, though the choir includes also the space under the tower. And we cannot but think that this theory better explains the long naves and short choirs of many of our elder cathedral and conventual churches, than to suppose that their architects made their arrangement and construction as it were, to cross and thrust down the choir into the nave without any reason. Compare the remarks on Seville Cathedral in Mr. Neale's *Hierologus*, p. 266.

V. The same distinction may perhaps be traced, though less clearly marked, in some of the churches which have chancel-aisles not continued to the east end. Such is Oxford cathedral, where is a choir of five bays, with aisles to the four western ones only, the fifth appearing to be thus distinguished as a sacrum. So at S. Mary, Kidlington, Oxon, and S. Mary, Reigate, Surrey, the two western bays of the chancel have aisles, the third stands free. At Dorchester abbey church, the original choir had aisles extending to the east end, to which a portion without aisles was subsequently added, evidently in order better to distinguish the sacrum. And to this head, rather than the first, we would refer S. Michael's at Coventry, though an

* Canterbury is the only church in England that has both an apse and an eastern transept. [But the plan of Cluny (given in Batissier's *Histoire de l'Art Monumental*, p. 542,) shows an eastern transept, (a fact which M. Didron must have overlooked,) and an apse: and it is fair to add, though it tells against the argument in the text, that the altar stood in the point of intersection of the eastern transept, the apse being occupied by the matutinal altar.—Ed.]

apsidal church, the apse not being distinct, but only a termination of the chancel. Jesus, and King's College chapels at Cambridge, especially the former,* would seem to belong to this class.

We have thus marked out several classes of English churches, in which the distinction of chancel and sacrarium seems to be marked on the ground-plan, and enter into the construction of the building itself. But in by far the greater number, the sacrarium is merely a part of the constructive chancel, and left to be distinguished from the proper choir by mere arrangement, as by steps, rails, or difference in detail. It would hence appear that altar-rails, whether supported by ancient precedent or not, are a developement in accordance with the requisitions of a peculiar period, just as the rood-screen itself was developed in a former age. They are one way of marking a distinction which must be marked some way or other, and appear to us with respect to the sacrarium to be exactly analogous to the rood-screen as regards the chancel.† The screen mentioned above in S. David's cathedral is evidently identical with them in principle: the only difference being that it fences off a much larger space than is included in modern rails, which generally do not take in the whole space which should be marked as the sacrarium, and thereby not unfrequently interfere with the sedilia.

The sacrarium thus distinguished is the place set apart for the ministers of the Eucharist, as the choir is that set apart for those of the ordinary Daily Prayers. As the latter have their official seats in the choir, so the former have theirs in the sacrarium; namely the stone stalls known κατ' ἐξοχήν as sedilia, which are evidently the successors of the seats formerly occupied by the clergy within the apse. This position, possibly from humility, they have now for many ages forsaken, and occupy stalls in the choir; the seats within the sacrarium being confined to those of their number who are actually engaged in the Eucharistick Service, and these being placed at the side instead of behind the altar. Why these seats are not more ordinarily used at present, it is difficult to discover: that some seats are required seems allowed by common consent, and, if so, it is surely more seemly to employ those already provided by the ancient builders than to introduce the drawing-room chairs which often occupy a somewhat different position. There can be, of course, no objection to wooden sedilia of ancient model, and placed in the usual position, in a church where there are no stone ones. This, we believe, was frequently done in

* We refer of course to the aisles, which recent discoveries shew to have existed to the western part of the choir.

† [The valued writer of the text is here expressing an individual conviction. The *Eccelesiologist* has always considered altar-rails unnecessary, where there is a rood-screen; (1.) it being a matter of fact that altar-rails were not used in those times of architecture to which we generally look for precedents; and (2.) it being plain that Archbishop Laud enjoined rails because the altar needed protection, after that the chancel, in distinction from the sacrarium, whether from removal of the rood-screen, or from the want of a body of clerks or singers, had become accessible to ordinary worshippers. It has been well observed that this concession on the part of that great Prelate has, as is almost always the case with concessions, produced very lasting evils, and has gone far towards virtually destroying the chancel, leaving us only a sacrarium. The writer will not find equally strong symbolical reasons for altar-rails as for a rood-screen: and it may be doubted whether he is not unnecessarily helping to weaken or destroy the strong *claustral* tradition that distinguishes the church arrangement of the north of Europe; in which a merely parochial *chorus cantorum*, though composed chiefly of laymen, has always been considered so far ecclesiastical as, like its monastick original, not to demand any very marked exclusion from the more holy sacrarium.—Ed.]

ancient times,* and has been revived with great advantage in the new church of S. Mark, Great Wyrley.

We have thought it necessary to make these remarks, as we fear that the present revived reverence for chancels has sometimes led to a forgetfulness of the distinction between the Holy place and the Holiest of all, rather perhaps in idea than in practice. The stunted projection at the east or some other end of a modern church is not so much an imperfect chancel as a sacrarium with chancel omitted. It is evidently intended as a separate place for the ministration of the Eucharist, not as the official station of the clergy and choir; the ideal of Protestant worship being a Minister and Clerk performing a dialogue from their respective boxes instead of the surpliced band of Priests and Clerks chanting from the stalls in the chancel; the latter, as being in this view unnecessary, is consistently enough, omitted, and the church reduced to a nave and sacrarium. But in restoring, rather than lengthening, chancels, we must not forget that this latter part should be clearly distinguished, where it is not in construction, by some marked arrangement, as sufficient flights of steps, and a manifest increase of ornament, especially of the roof. The sacrarium should, we think, be as spacious as convenience will allow, as this conduces most immediately to the devotional celebration of the Holy Eucharist. For instance, the large open space between the stalls and the altar in Winchester cathedral, and the gradual ascent of the steps rising one flight above another, produce an effect of solemn awe never to be forgotten by any who have worshipped in that glorious temple. Canterbury cathedral and King's College chapel, Cambridge, are also magnificent examples. Compare these for a moment with the cathedral of Oxford, where there is no vacant space whatever, the stalls being continued as far east as is physically possible, while the steps of the altar are crowded with seats for undergraduates, the rails serving apparently as desks for the most distant row. We have never been present at Communion in that church, but we do not see how the Sacrament can be administered with even common decency.

We will only remark in conclusion that the space railed off or otherwise distinguished, should be really a bay or bays cut off completely, from wall to wall, in preference to the arrangements where the rails are returned, and the Communicants consequently kneel round three sides of the altar. This is the case, for example, in S. Giles' church, Northampton, where the result is that against the east wall on both sides, just outside the rail, there are seats occupied by women.

LITERARY DESIDERATA IN ECCLESIOLOGY.

WE hear a report that a new edition of Dugdale's *Monasticon* is about to appear. We need now only express our satisfaction at the intelligence, supposing the work to be well carried out; of which however we have great fears, the present plan being to reprint the edition of a few years back, *paginatum*, with merely the misprints corrected. Our pre-

* The Cambridge Camden Society have published a working drawing of an ancient example existing in S. Nicolas, Rodmersham, Kent, in the *Instrumenta Ecclesiastica*, Part IX.

sent object is to suggest the undertaking of a fit companion to that great national work. We shall never be satisfied, we shall never think our ecclesiological literature other than very incomplete, until we shall be possessed of an *Ecclesiologicon Anglicanum*, compiled on an extensive scale, and in a systematic shape, and comprising an architectural and ecclesiological notice, more or less extensive according to the interest of each case, of every cathedral, church, chapel, ancient or modern (though the latter is less important,) and every religious ruin in England. Such an undertaking would, a few years ago, have been of visionary magnitude, and it would still be a hopeless task for any one individual or knot of individuals to execute. But there are materials being accumulated, and a machinery being organized, which will, we trust, bring such a work within the compass of very reasonable feasibility. The portfolios of the Cambridge Camden Society are full of church schemes, private ecclesiological collections are being formed, and above all, Diocesan and Archidiaconal Architectural (we wish these societies would assume the more distinctive appellation,) Societies are being organized on all sides. The facilities of such local associations must always be rather limited, they cannot do much, perhaps it is hardly to be wished that they should even make the attempt, for general ecclesiology: as regards the particular ecclesiology of their respective districts, however, they can be of essential service, and in the case of the Yorkshire Society, its establishment has actually resulted in the publication of the churches of Yorkshire, not to mention Mr. Sunter's *Monastic Ruins*, which is appearing under the influence of the same movement. And the newly organized Northamptonshire Society has issued a scheme for the publication of the churches of that county. These however and similar works, are isolated and comparatively unsatisfactory, and of various execution. We trust to see a systematic, a truly great and national publication undertaken; we trust to see local Ecclesiological Societies instituted in every district competent to afford them work, for the purpose of aiding to rear the monument. We need not caution local Ecclesiologists that it is, we may say, indispensable that they should all along act under good professional advice. Of course, at head quarters in London there will be some governing body, some editorial committee, which should control the whole proceeding, to which the local associations might ever appeal in difficulties, which should exercise that nice, but most necessary, task of revising, correcting, amplifying, curtailing, systematizing, equalizing,—without which the largest farrago of erudition is no true *ποίημα*. So subdivided, the compilation of an *Ecclesiologicon Anglicanum* would be no very formidable task, not half so wonderful a production as many of those individual labours which in the seventeenth and at times even in the last century, appeared to show how deeply men would thirst, how hardly toil for erudition. Of course the compilers of so eminently useful a publication would have a right to expect assistance from every quarter capable of affording it, from private individuals, from cathedral and collegiate bodies, and from antiquarian societies. There would, we trust, be little fear that they should be disappointed in so reasonable an expectation.

The paper on the Ecclesiology of the Deanery of Woodleigh, con-

ained in the *Ecclesiologist*, may be assumed to represent the degree of minuteness required in such a work. It would however, in all probability, differ in its arrangement from that paper, in taking each church separately. And yet to give it a philosophical cast, it would be necessary to recapitulate the characteristic features of districts. Such minuteness however as that which we are now running into, is somewhat premature, and we therefore pass over other points, such as the question of pictorial and ichnographical illustrations.

Combined with the *Ecclesiologicon*, or separately, and intended to form a companion both to it and to Dugdale, there should be compiled on a large scale, a Map of Sacred England. This is a subject to which public attention has been already briefly called in a letter sent to the *English Churchman*, in the summer of 1844. There will however be no harm in repeating what we then said. This map should be on a large scale, and comprise some of the principal natural features and political divisions of England. A merely specific map wants reality, and the mind cannot identify it with the world it sees around it. It should however show in the foreground the ecclesiastical divisions of England, its dioceses, archdeaconries, deaneries, parishes, and modern districts, comprising both the ancient divisions, and those which have lately been made, with distinguishing marks for the two adjustments, or one or other being relegated if necessary to a side map. It should mark all the cathedrals, abbeys, nunneries, priories, (indicating whether they were still used wholly, or in part, for sacred uses, or in ruins, or utterly perished, and only the site remaining,) parish churches, chapels, ruined chantries, and oratories, from the Land's End to Berwick. It should give the name of the order to which each religious house belonged, and it should indicate in some manner those parish churches which have been rebuilt since the decline of Christian architecture. The religious houses ruined by the Danes and never rebuilt should also not be omitted, some distinguishing sign being appropriated to them. To accomplish all this, it must necessarily be on a large scale, and even then, in the case of towns, it probably would merely show the number of each sort of religious structure which such contained. Separate plans however, on a larger scale, of the more important towns, might profitably be added. The same parties who undertook the *Ecclesiologicon* could, with very little additional trouble, perfect the Map. The geographical labour or ability required would be very slight, as it would of course be grounded on the Ordnance Survey of England, and any surveyor's clerk could make the copy, and put in the additional divisions of the Ecclesiastical districts.

PROPRIETARY CHAPELS.

A TRUE STORY.

Not many days ago we were making inquiries about church sittings for an establishment of servants. We went to the clerk of a proprietary chapel in the west end of London, which we shall not name out of respect to its clergyman, who is one of those who feel it to be their

duty to act up to their Ordination vows, and who, we doubt not, holds the miserable system in which he is compelled to act, in as much abhorrence as we do. This at least proves that we do not make our statement in order to attack any nest of Calvinism. We asked the functionary what sittings were to be had in his chapel. So and so in the "middle aisle," and the plan was pulled out to show us their position, which was considerably to the *east*, and *therefore* at a great distance from the altar. We then went on to remark that we wanted these seats for our servants. "Not livery servants?" "Yes, livery servants." "A change came o'er the spirit of his dream". The thing was unheard of, could not be done: out-of-livery servants might be admitted into the "middle aisle," for no one could tell that they were servants; but as for livery servants, as the official told us, "five gentlemen out of six would give up their pews if there were livery servants next to them." We do not quote this as a solitary or extreme case, we believe that it is neither one nor the other, but simply as one that having fallen under our own cognizance gives us free right to speak out our mind against a most unchristian system. This is but an exemplification of what we believe is the rule of all (except one or two,) churches and chapels in London, the last, most monstrous, development of the pew system. It would simply be waste of paper to comment upon it; we may however remark, that there is probably not one out of the "five" gentlemen, who would have the least objection to sit very near their livery servants in church, when this could add to their own pomp, in their country churches that is, where servants' pews are ostentatiously placed next those of their masters.

There is, we suppose, no unchurchlike abomination which does not assume its worst form in a proprietary chapel. One, for its ludicrousness, we must mention. There is a fashionable chapel at the west end of London, where, behind the altar, is a "lady's closet" and a "gentleman's closet,"—these closets being rooms furnished with chairs, where, at a rent proportionable to such a privilege, gentlemen and ladies have respectively the privilege of imploring, supplicating, and praising their LORD, unknown to all but their equally honoured companions.

OXFORD ARCHITECTURAL SOCIETY.

A MEETING of the above Society was holden on Wednesday, 11th of March, at which the following new members were admitted:

E. T. Turner, B.A., Brasenose College.	H. E. Maskew, Magdalen Hall.
P. Monro, Exeter College.	F. Moor, Oriel College.
C. J. Nicholl, Worcester College.	A. G. Bleeck, Trinity College.
H. A. Elliot, S. Mary Hall.	Rev. W. Dry, B.A., Brasenose College.
H. Wright, Magdalen Hall.	J. Backhouse, Brasenose College.
Rev. J. S. Darvell, Peckham.	C. Parkinson, Brasenose College.
E. C. Lowe, Lincoln College.	W. Hillyar, Brasenose College.
T. O. Tudor, Exeter College.	J. C. Bates, Queen's College.
H. Lewis, Pembroke College.	

The President then read the list of candidates to be balloted for at the next meeting, and the list of presents received. Among the latter were a valuable collection of rubbings of brasses, presented by G. Case, B.A., of Brasenose College; a beautifully carved Early English corbel

in Caen stone, presented by Joseph Clarke, Esq., architect; and a rubbing of a very ancient brass in Trumpington church, presented by C. R. Manning, Corpus Christi College, Cambridge.

Mr. Millard, Hon. Sec., read the Report of the Committee. It mentioned that the portion of Dorchester church comprised in the first contract was nearly completed, and that the second portion would be commenced at once, sufficient subscriptions having been received for this part of the work. It also announced the retirement of Mr. Parkins from the office of Secretary, and the election of the Rev. C. P. Chretien, of Oriel College, in his room.

Three alterations in the Rules were then proposed and carried: the first and second relating to the subscriptions of members and the cost of publications, and the third providing for the appointment of Corresponding Secretaries for the various dioceses of England and Wales.

A paper was read by F. B. Guy, Lincoln College, "on the Architecture of Howden church, Yorkshire," which was illustrated by a number of careful drawings.

Some remarks were made upon the paper by the President, Mr. Freeman, and Mr. Millard, and a vote of thanks to Mr. Parkins was carried by acclamation. The meeting then broke up.

REVIEWS.

A Companion to the fourth edition of a Glossary of Terms used in Grecian, Roman, Italian, and Gothic Architecture, containing four hundred additional examples, a chronological table, and a general index. Oxford: J. H. Parker, 1846.

THE new edition of the Glossary of Architecture is now completed by this publication. The first feature which strikes us on opening it is the enlargement of the chronological table, with which the book commences, which is increased from 80 to 154 pages; of which, as we learn from the Advertisement, the first twenty pages were partly prepared by the well-known Mr. Thomas Wright. The public will probably, on recalling what took place last spring, neither be astonished nor perplexed at the very partial share that gentleman has had in the preparation of the present work. These augmentations are chiefly in the foreign department, and show that the editor has made a diligent use of recent ecclesiological publications. We cannot, however, praise the construction of the book, which is extremely unscientific. The advantage of a chronological table like the present might have been the general view it might give of the comparative progress of Christian architecture in different countries, the earlier or later sequence of the various styles, the mutual action and reaction of ecclesiastical and political relations. In vain, however, should we search for any such information in the present volume. We are told that the parish church of A, in England, was dedicated in such a year, by Bishop B, style Norman; while, in the same year, Bishop C, in Germany, built the choir of the cathedral of D, in the Romanesque style,—and so on. But we ask our readers to tell what *general* knowledge can they acquire

by such mere details; what means are given to us of testing the differences of the work of an English and a French architect, even by our being told that one is Perpendicular and the other is Flamboyant. The use of these two words certainly establishes that there is a difference, and it indicates, we own, particular features of that difference, but it does so in a totally unphilosophical manner—a manner on which no theory can by any possibility be raised. As a proof of the task-work manner in which the book has been put together, we quote the notice given of Florence cathedral:—"1298, The Cathedral or 'Duomo' of Florence, Italy, commenced from the design and under the direction of Arnolfo di Cambio da Colle, as recorded in the following inscription on stone, which is still there," &c., &c. Not one word being said of the style or plan of this most important church, while the same page teaches that the Lady Chapel at Lichfield, and the gatehouse at Peterborough, are "Decorated," and the Lady Chapel at Rouen, "Early Decorated." For the style of Milan, we are referred to a monography, and Seville is only named. The sedilia at Westminster are registered by the verger's name of the monument of King Sebert.

One would have been in hopes that his desire to render his work European, his constant use of Foreign ecclesiological books, might have opened the eyes of the editor of the present volume to the grotesque and cumbersome one-sidedness of Mr. Rickman's nomenclature, that he might have been induced to adopt from the authorities of which he has made so praiseworthy an use, some terminology which they themselves should have comprehended, when they returned the compliment, something that might have led men to feel that churches and cathedrals not wholly unlike their own, were still to be found in foreign lands. In these reasonable expectations we are, however, disappointed; in the solemn ludicrousness of a juxtaposition of 154 pages (varied, it must be owned, by a general heading in *page 2*, of "Romanesque,") sweeps that hacknied procession of Saxon, Norman, Early English, Decorated, Perpendicular; while, interspersed with these words, we find "Romanesque," "Early Norman," (applied to a church at Cologne) "Lombard," "Early French," "Early German," "Early Pointed," "Early Gothic," "Early German Gothic," "Early Gothic, corresponding to our Early English," "Flamboyant," "Decorated, with Flamboyant additions," "Secondary Pointed style,"

"Age cannot dull, nor custom stale
Their infinite variety!"

We trust that this may be the solemn funeral of Mr. Rickman's nomenclature. All the illustrations borrowed from the Memorials of Oxford, and, with one exception, those from Mr. Williams' "Cathedral," have been omitted in the present edition. We do not vehemently lament their loss. As, however, the editor has made his foreign department so much fuller, we think it would have been advisable to have supplied their place with a few well chosen foreign examples.

The only additional engravings are some wood-cut *fac-similes* of dedication inscriptions, to which we are glad to see attention called.

The plates from Mr. Britton's Dictionary have been retouched in this edition, and the descriptions greatly enlarged.

Memoirs of the Early Italian Painters, and of the Progress of Painting in Italy. From Cimabue and Bassano. By Mrs. JAMESON. In Two Volumes. London: Charles Knight & Co. 1845. (Knight's Weekly Volumes, 55 and 57.) Pp. 232 and 272.

HAD this work come to an end at the conclusion of the first volume, which finishes with Fra Bartolomeo, we should probably have risen with a more favourable opinion of it. In the first volume Mrs. Jameson seems pervaded with a true enthusiasm for the early Christian painters of Italy: she overflows with love for Giotto, B. Angelico, and Francia, &c. We open the second volume, and equal exstasy is still in store for the Paganisers of the unholy court of Leo X; and yet our authoress is not without her qualms of conscience, her self-accusing gleams of deeper feeling. Let us, for example, take this passage from her account of Michael Angelo's Last Judgment. (Vol ii. 55.)

"There can be no doubt that Michael Angelo's Last Judgment is the grandest picture that ever was painted,—the greatest effort of human skill as a creation of art,—yet it is full of faults in taste and sentiment; and the greatest fault of all is in the conception of the principal personage,—the Messiah as Judge. The figure, expression, attitude, are all unworthy,—one might almost say *vulgar*,—in the worst sense; for is there not both profaneness and vulgarity in representing the merciful Redeemer of mankind, even when He 'comes to judgment,' as inspired merely by wrath and vengeance? as a thick-set athletic, who, with a gesture of sullen anger, is about to punish the wicked with his fist? It has been already observed that Michael Angelo borrowed the idea of the two figures of the Virgin and CHRIST from the old fresco of Orcagna in the Campo Santo; but in improving the drawing he has wholly lost the sentiment."

Then follows a striking description, extracted from Kugler, of the unholiness of "the groups of the pardoned," "unaccompanied by any of the characteristics made sacred by holy tradition." What the inward type of beauty must be in the mind which can have no doubt that a picture was the grandest ever painted, in which the representation of the Incarnate LORD in majesty is "profane," is "vulgar," it might be difficult to define. Unfavourably however as such a critique must make us think of the judgment of its authoress, it is at least satisfactory as indicative (occurring as it does in a popular series) of an improving and transitional state of general perception, which, although it has not yet had courage to cast off hereditary prepossessions, has at least begun to use its own senses.

Mrs. Jameson is a stout champion for the purity of Raphael's life.

In a description of Orcagna's frescoes in the Campo Santo of Pisa, given in her first volume, from Kugler's *Handbook of Painting*, "Hell or Purgatory," and "Paradise," are enumerated among the four last things.

In vol. ii. 219, speaking of a picture by Giorgione, it is said that it "reminds us of those poems and tales of the middle ages, in which David and Jonathan figure as 'preux chevaliers'; and Sir Alexander of Macedon and Sir Paris of Troy fight tournaments in honour of ladies' eyes and the 'blessed Virgin'." Did not the authoress of this irreverent

passage, (who every where else, as in the extract we have given above, designates the Mother of God as the Virgin,) remember while forming the sarcastic (') that in infallible Scripture we read that the Archangel S. Gabriel hails S. Mary as "blessed among women"; that she herself exclaims, and holy Church repeats, these sacred words each eventide, "Behold, from henceforth all generations shall call me blessed!" How Protestants, who profess such a reverence for the letter of Holy Writ, can presume to stumble at that epithet astonishes us.

Mrs. Jameson seems totally ignorant of M. Rio's *Poésie Chrétienne*.

Parish Churches. By RAPHAEL and J. ARTHUR BRANDON, Architects. London: G. Bell, Fleet Street. 1846. Part I.

THIS is the first number of a serial work, published by the authors of the *Analysis of Gothic Architecture*, which we have several times recommended to our readers. It contains a brief account of six churches taken from different counties, and gives a perspective external view, a ground-plan, measurements, and sometimes another illustration of each. Such a series will have a considerable value and interest for such as know how to make use of it; but we much fear that it will do harm in other quarters. For example, the authors say, "The leading object of this publication will be to select such churches as, from their beauty of design and peculiar fitness for the sacred purpose for which they were reared, seem worthy of being adopted as models by those who are engaged in church-building." Now this is dangerous, and leads us to examine the specimens. The first church, All Saints, Little Casterton, Rutland, is First Pointed, with Romanesque remains and Third Pointed clerestory. Yet, with the exception of the latter, we are told "this structure is a simple yet admirable model for a small parish church." Now the style alone unfits it for being a good model; and like so many First Pointed churches the chancel is particularly long,—the measurements are given as, chancel 32 feet; nave 31 feet 6 inches,—so that it is hopeless to expect that it would now-a-days be copied in its full proportions. But we also read that "this church will afford accommodation for about 200 worshippers," which is simply impossible in an area of 32 feet by 30 feet 8 inches, with pillars and alleys: so that we fear it is proposed to seat people in the chancel. The second church S. Mary, Ayston, Rutland, is externally Third Pointed, and internally semi-Romanesque, and therefore most unfit for a model. The next, S. Mary, Duddington, Northamptonshire, is Romanesque and very early First Pointed, with a chancel 38 feet long and a nave just 2 feet 6 inches longer. How can this be a good model? S. Martin, Herne, Kent, is a fine interesting church, with engaged tower, chancel aisles, and projecting sacarium. It is not, however, one that could be reasonably reproduced. The fifth example, S. Oswald, Howell,

Lincolnshire, is a very small chapel, of Romanesque design with later insertions, and an added north chancel-aisle much broader than the aisle to the nave. No sane man could copy, as original, a plan which can only be justified by the fact that it was the growth of successive ages. The last church, S. Mary, Brampton, Northamptonshire, is mostly Third Pointed,—a very regular and formal example. Not one of the six churches has a sacristy; and only one (except Herne, which has chancel-aisles) a priest's door. The ground-plans shew the orientation; but neither altar nor font are marked; nor are the arches shewn; nor the screens; nor the distribution of the seats. The drawings are in a bold style, lithographed (not equally well) by Mr. Colling. The letter-press account might be fuller; and a better nomenclature ought to have been adopted, particularly as the authors have not neglected this point, since they go out of their way to spell clerestory—clearstory. We have pointed out these things with the hope that our suggestions may be followed in the future numbers. Particularly, we wish that the authors would not pretend to suggest models, but merely to illustrate ancient parish churches. In this attempt to select, for comparison and study, a series of ancient parish churches we gladly applaud them. Every such contribution is a great gain to the science of ecclesiology by accumulating facts and examples for convenient reference. And this is, after all, just what the book is: an easily-produced series, got up to meet the present demand for illustrated ecclesiological works. The notion of affording *models* is only a bait for another class of purchasers, which had much better be laid aside. The other line, though not perhaps a very high one, may be to many a useful one, and will be to the authors, we hope, a successful one.

Travelling Chart of the London and Brighton Railway. Railway Chronicle Office, 14, Wellington Street North, Strand.

THIS is a most striking example of the marvellous improvement of popular taste with respect to ecclesiology. Here is a sixpenny chart of a railway, designed, by its price, for all classes of readers; written in a very excellent spirit, and devoting a large portion of its illustrations to churches. Out of eighty-one wood-cut illustrations fifty are devoted to ecclesiology; and some of these would hardly have been thought to possess general interest: *e.g.* a double piscina in Mersham, and the sedilia in Preston church. As specimens of the spirit:—"Beckenham church, itself, has been spoilt by the bad taste of the churchwardens; they could not spoil the general beauty of the combination of church and trees. We may, however, thank them for leaving the ancient lych-gate: these gates, so respectful to the dead, are now rarely met with." "Croydon church must have been very interesting until it was beautified by the barbarous taste of churchwardens." "Addington church was rebuilt in 1772 in odious style,

or rather no style, disfiguring its ancient lancet and decorated forms." We may observe, by the way, that the accounts of churches (and every church in or near the line is described) are very correct. "Sanderstead. The *ecclesiologist* will find a few monumental brasses." "Reigate. The ancient reredos has lately been discovered." "Worth. A genuine Saxon church." "Crawley. A pleasant little town, free from a lath and plaster modern air." "Cuckfield. The part in which the font is placed has been restored in excellent taste and feeling by Mr. Waller. He has filled the lights with stained glass, as a pious memorial to his parents; the mouldings, &c., have been relieved of washes; the floor is laid with Chamberlain's encaustic tiles. This restoration is a gratifying sight." And we might quote many more such notices. Under Preston church is a cut of the fresco representing the Martyrdom of S. Thomas of Canterbury. Sometimes the notices are really quite instructive. "Clayton. A church was in this village, as registered in Domesday Book. Is not this the very same? A Romanesque arch stands between the nave and chancel, which springs from a plain impost." The conjecture is very probably true. Now, when we consider the enormous multitudes of artizans and their families who, on their hard-earned holidays, pour out on the Brighton railway, the importance of a popular chart like this, so very full, and so very cheap,—a chart designed to tempt people into the country,—into the country church,—telling them what to see, and in what spirit to see it,—is incalculable. We believe that the proprietors intend the illustration of other railways in a similar manner. If so, we most heartily bid them God speed.

Ecclesiastical Records of England, Ireland, and Scotland, from the Fifth Century till the Reformation. By the Rev. RICHARD HART, B.A. Second Edition, much Enlarged. Cambridge: Macmillan, Barclay, and Macmillan. Oxford: Parker. 1846.

MR. HART is a frigid "antiquary," filled with such acrid virulence of spirit against the Church of Rome, that he cannot claim from us even that small degree of sympathy which the sort of undefined reverence for antiquity, commonly found among his class, generally conciliates. We have ourselves no strong confidence either in the impartiality of his selections or in his accuracy in stating facts; but even if his book were a safe and valuable manual for reference, we should not hesitate to condemn it on account of the unfair bitterness with which every thing is warped and brought to bear on one object,—the vilification of the unreformed Church. What can be more disgusting than to see liturgies, canons, and ceremonies, touched upon by such a person and for such an end? We do not propose to notice any part of this book in this review, except that chapter which is devoted to "architectural antiquities." Other persons, doubtless, will examine Mr.

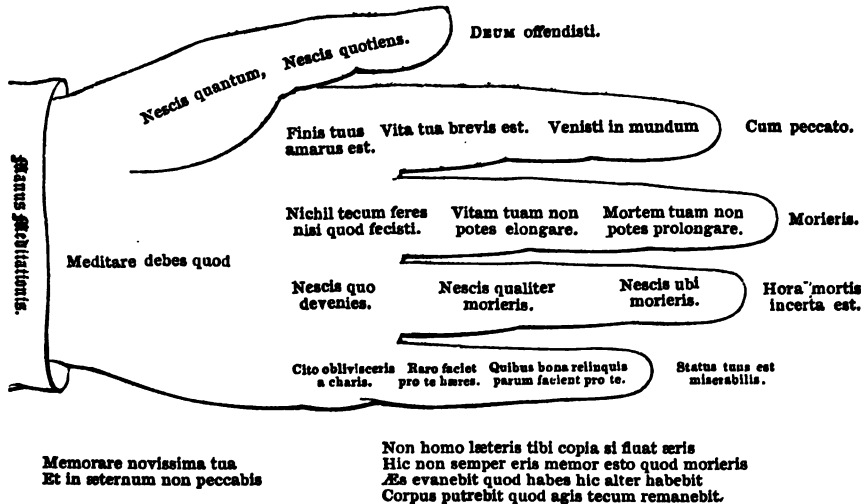
Hart's liturgical and historical pretensions: if these are not better founded than the ecclesiological, the only question will be whether his book will be crushed by exposure or ridicule. In our department we doubt whether Mr. Hart deserves anything more serious than laughter. The *Gentleman's Magazine* is his great authority throughout: though sometimes we do find the fruit of original observations; e. g. we read (p. 231) that there is a piscina with a shelf "at Littleport church, five miles from Ely." The rarity of such things makes this example a highly valuable addition to our stores; we recommend it to the attention of the editors of the Cambridge Camden Society's new edition of their *Hints*. Now for Mr. Hart's opinions of the styles. He divides the architectural styles thus:—Saxon from 600 to 1066. Norman from 1066 to 1200. Lancet, or Early English, 1200 to 1300. Flowing, or Decorated, 1272 to 1377. Perpendicular, or Florid, 1377 to 1509. Was there ever such a jumble of a nomenclature? The characteristics of each style are very badly described. In short, this section is altogether worthless. At p. 231 Mr. Hart considers that "lychnoscopes" were used to allow lepers to view the elevation of the Host, and proposes the word "speculatories" for hagioscopes. We cannot refrain from giving a specimen of his descriptive powers with his authority for the fact. "*Encaustic tiles*, which being laid together form a sort of diaper pattern, are by no means uncommon, and these pavements are often very beautiful." "... beautiful—*Gent. Mag.*, July 1834, p. 41." (p. 242). This is what we call satisfactory information for 1846! Mr. Hart (p. 243) claims the authorship of that most meagre catalogue of Saints' emblems which appeared in the *Archæological Journal*, and often refers to his own contributions to the *Christian Remembrancer*. Under *confessionals* he rules an eastern sacristy at S. Bartholomew, Crewkerne, Somersetshire, to be a "confessional room," and claims the *Manus Meditationis* of S. Mary's, Bishop's Cannings, (see our present number p. 151,) for a "confessional pew." Our author trusts himself (p. 283) to the unprotestant length of protesting, though faintly, against pews; which is really quite a redeeming circumstance. We will only add a word about the three disgracefully bad lithographed plates which suitably adorn this book. Design, drawing, and execution are alike absurd and miserable. Plate I., to display ecclesiastical vestments, shows an apartment, with walls which, in order to exhibit architectural transitions, have Roman, First, Middle, and Third Pointed windows. In the middle is seated a Pope, with eleven ecclesiastics, of all sizes and in all attitudes, around him. Among them is a monk,—most unlike a real one, we can testify,— "with a discipline"; and "a bishop of the twelfth century, having on his head a *cidaris* or bonnet, (the *infulae* being seen at the back,) on his breast a *rational* (?)" [*sic.*] Let not our readers be inclined to buy the book in order to see the *cidaris* and the "*rational* (?)" Mr. Hart does not know the shapes of these things any more than you do: so he makes his bishop very modestly half-hidden with a kind of black square cap on his head, and an indescribable sort of vandyked *boa* on his neck: the first is the *cidaris*, the other the "*rational* (?)" The cardinal in the plate wears a rigid steeple hat, just such as witches usually

carry. We have also two caricatures of canons regular. Two Greek priests are more tolerably executed. Plate II., "Ecclesiastical Miscellanies," is even more preposterously bad. It contains eight views, so very faithful and lively that ourselves, knowing well five out of the six that are meant to be *actual* views, could not recognize one without the key. The *chapelle ardente* and the Heckington *sepulchre* are perhaps the most ludicrous things in the way of engraving that we ever saw. Plate III., "Ecclesiastical Utensils," is a sort of imitation of the last plate in Mr. Pugin's *Glossary*; but what a difference! The draughtsman has spoilt every thing he has attempted to copy; out of thirty-one "utensils" not *one* has anything more than a mere approximation to the correct form. Mr. Hart's opinion of church-plate we had occasion to notice in our last number. But we have delayed already far too long on anything so contemptibly worthless as this book.

ECCLESIOLOGICAL NOTES.

S. Mary's, Bishop's Cannings, Wilts., is a fine cross church, First Pointed, with some traces of Norman. The nave has been transformed into Third Pointed, and the original high-pitched roof has been replaced by a Third Pointed clerestory and roof. The *western* triplet however remains, as it does at *S. Mary's, Potterne*, in the same neighbourhood. It is not improbable that this arrangement, unusual except in conventual churches, may be accounted for by the connexion of the two parishes with Salisbury cathedral, the architecture of which these churches closely resemble both in date and style. *Potterne* is the corps of a dissolved prebend incorporated with the Bishoprick, and the name of *Bishop's Cannings* suggests a very intimate connexion with the cathedral see. *S. Mary's, Bishop's Cannings*, is in very good order; several years ago it was furnished with a stone altar, of which however the intention is better than the execution. But its great curiosity is the (alleged) "confessional chair," of which an unscientific drawing and copy of the inscription was published in the *British Magazine* for April, 1835. The inscription however was both incompletely and incorrectly transcribed. The chair itself, or rather stall, is now moveable, and is placed against the west wall of the north transept. It consists of an upright panel, with some mouldings at the top and sides; the inner face of which is painted with a large hand, inscribed with sentences, and with two labels below, proceeding from the mouths of a white and a black cock respectively, also charged with legends. Against this panel is constructed a seat, *facing sideways*, with a flooring, a back of the ordinary height of a pen, a door (facing the panel, but on the right hand of the person occupying the seat) and a desk in front of the seat, lower than the back or side. In the absence of accurate drawings, we cannot help thinking that the seat is later than the painted panel to which it is attached. The inscriptions are in letters of the fifteenth century.

Now, even supposing the whole to be of the same date, there can be little or no question that this seat is not a confessional: (1.) because there is no arrangement for whispering or secrecy; (2.) because the *manus meditationis* is quite unsuitable to the case of either penitent or confessor; (3.) because every thing people do not understand is as a matter of course attributed to



confessionals. Some have thought the back to be a panel of the rood, or some other, screen. But the inscription seems also quite inappropriate in such a position, or for any use in connexion with the Divine Offices. Whether however the unpainted seat and desk-work be of the same date or not, it is certain that the whole stall is of ante-reformation date. We subjoin an ingenious theory of a valued correspondent on the use of this seat.

"For myself," he says, "I conjecture that this so-called 'confessional chair' is a valuable, and perhaps unique, example of the ancient 'Carrel,'* or stall, usually fixed in the cloister of monastic buildings, and which probably occurred as frequently in connexion with large parochial churches, such as Bishop's Canning, in immediate dependence on the cathedral. These 'Carrels' were used by the monks and clergy for daily private study and meditation; hence the peculiar propriety and beauty in such a position of the *manus meditationis*. The following account of the Carrel is transcribed from the well-known "Rites of Durham Abbey." (Surtees Society edition, pp. 70, 71.) 'In the north syde of the cloister, from the corner against the church dour to the corner over against the Dorter [Dormitory] dour, was all fynely glased, from the hight to the sole within a litle of the grownd into the cloister garth. And in every wyndowe iij Pewes or CARRELLS, where every one of the old monks had his carrell, severall by himselfe, that, when they had dyned, they dyd resorte to that place of cloister and there studyed upon there books, every one in his carrell, all the after nonne, unto evensong tyme. This was their exercise every daie. All there pewes or carrells was all fynely wainscotted and verie close, all but the forepart which had carved wourke that gave light in at their carrell dours of waynscott. And in every carrell was a deske to lye there bookes on. And the carrells was no greater than from one stanchell of the wyndowe to another. And over against the carrells against the church wall dyd stande certaine great almeries of waynscott all full of Bookes, wherein dyd lye as well the old auntyent written Doctors of the Church as other prophane authors, with dyverse other holie mens wourks, so that every one did studye

* Of course from "*guarée*," a square box, stall, inclosure, *pew* or pen.

what Doctor pleased them best, having the librarie at all tymes to goe studie in besydes there carrells.' Until better informed, therefore, I am disposed to conclude that this very remarkable relique is a CARRELL, used for study and meditation, and not a confessional chair. Of the *manus* itself, I will only remark, that the singular marking of each joint and tip of the finger, as a separate subject for pious meditation might, perhaps, have been taken from the common use of the hand in learning vocal music, which, though revived by Wilhem, is as old as Guido d'Arezzo, in the eleventh century."

In the next parish of *S. James, Avebury*, remains the front of the rood-loft, bright with gilding and paint. It is now placed over the chancel arch.

S. Martin's, Brasted, Kent, which is rather unlike an ordinary Kentish example, is built upon a rising ground, in the vale of Westerham. The village is at some little distance off, skirting the highway in the bottom of the valley: the church, with its bold rude tower, stands lonely on a spur of the bleak hills which form the northern boundary of the "Archbishop's Garden," as the vale of the Darent is still called. The ancient Pilgrims' Road from the West of England to the shrine of S. Thomas of Canterbury is still traced under the northern brow of these hills above the church. The present ground-plan consists of a chancel, nave with south aisle, and two transept-like chapels, a south porch, and west tower. In the north wall of the nave remains, only visible from the outside, a blocked Romanesque window, a single plain light with round head, the sole vestige of the first church. The chancel was rebuilt in the First Pointed time; a few years later, a south aisle was added with a fine arcade of four arches; and a western tower was either added or rebuilt when this style was waning into its successor. In the Middle Pointed age, a fair chantry was built transeptwise on the north; and very much later, a similar one, but of inferior detail, to the south. But the church has suffered much mutilation since that time. A large five-light window of the Third Pointed period has replaced the eastern triplet; and the slender banded shafts of the outer lancets, left in the jambs of the modern insertion, only show us what we have lost. One single lancet is left in the north wall; and the sedilia — a mere window-seat — are also of First Pointed character. The other windows are all unsatisfactory Third Pointed insertions: the chancel arch, if there ever was one, has gone; and the floor of the sacarium has been lowered by Puritan hands. A rood-screen of late date, its doors however being missing, is happily preserved; as also a parclose, of better detail, screening off the north transeptal chapel. The lower panels of the rood-screen, being rather high, are pierced in small trefoiled lights; a kind of hagioscopes not very rare in Kent. To the south, remain the blocked doors of the rood-loft. The pulpit is a poor Jacobean work. The nave has suffered greatly from insertions; and the external wall of the aisle has been destroyed and rebuilt several feet within its original limit: so that the area is considerably lessened, and the whole proportion of the ground-plan spoilt. The roof of this aisle was probably once gabled; now it is sloped off from that of the nave and is deformed by a dormer light. The porch is mean and mutilated; and opposite to it, on the north, has been added a miserable vestry. The tower arch is bold but small, of three orders dying off against vertical jambs without caps. It is unfortunately blocked up, and has a west gallery before it. The tower is in many ways remarkable: it is of very great area, and has no staircase or lower lights. There is an excellent west door, continuous, of two finely moulded orders, in early Middle Pointed, with label. The tower must have begun to sink very soon, for it is buttressed in a most extraordinary way, and that not recently. The north face has three huge buttresses, square to the wall: the west front has one of three stages at the north part, an angular one at the

south corner, and in the middle a very remarkable one of three stages, the lowest of which splays off on each side, arching over a passage to the west door, which is thus nearly buried. Its south face has only one buttress besides the angular one which it shares with the west end. All these props combine to give this massy tower an unusual appearance of solidity and boldness, which is heightened by the absence of windows in the lower part. Above the buttresses are two mean Third Pointed stages, not divided by a string, with a poor parapet, looking as if it would fain give the effect of corner pinnacles, masking a low pyramidal roofing. The gables, as generally in Kent, owing to the blessing of a soil good for tiles, are high; and the roofs of nave and chancel having a continuous ridge, present, when seen from the neighbourhood, a noble broadside, broken by the transeptal chapels, and sustained well in grouping by the mass of the tower. In the chancel floor is a stone, now robbed of a beautiful brass cross, with this legend in Lombardick letters: ✠ *Hic jacet magister Edmundus de Mepham doctor sacre theologie quondam rector hujus ecclesie cujus anime propitiatur Deus.* Not improbably he rebuilt the chancel. We should add that the church is in many respects satisfactorily re-arranged. The chancel is free from any, but two longitudinal, seats; open seats have supplanted the pews, except only in the north transeptal chapel; and the nave is furnished with litany-desk and lectern.

S. Florence, Pembrokeshire.—This church affords a tolerable specimen of the very singular style of churches which occur in the south of Pembrokeshire, and, perhaps, in no other part of the kingdom. The plan consists of a chancel rudely vaulted in stone, having a south chapel, now closed up, a nave without aisles, a large south porch, a north transept, and a tower placed so as to form a south transept. The whole is of very solid and rude construction, in many respects partaking of a castellated rather than ecclesiastical character. The tower has very thick walls and tapers, is without string-course or buttress, but has a battlement and corbel-table, and a square turret at one corner. The lower part of the tower forming the transept is rudely vaulted in stone, and the arch opening to it, as well as those to the chancel and north transept, pointed but extremely plain and rude. The belfry windows consist in two small obtuse openings on the north, south, and west, and a single slit on the east. Between the chancel and its south chapel are two curious arches of extremely flattened form, springing from a circular column. On the north of the chancel is an odd and rudely shaped arched recess lighted by a small lancet. The east window has a triple lancet, and there is a single one on the south side of the nave. In the north transept is one which may be plain Middle Pointed, and a later one is inserted at the west end. The font has a square bowl, scalloped at the base, upon a cylindrical stem standing on a square plinth.

S. —, Gurfreston, Pembrokeshire.—This church very much resembles *S. Florence* in its arrangement and general features; but here there is no south transept, and the tower forms a northern one. Another remarkable feature is a very large western porch, vaulted in stone, and having a benatura in the angle. This church is particularly deficient in windows. The tower has some very narrow square-headed apertures, and tapers still more perceptibly than that of *S. Florence*. Within it is the same rude vault, and on its east and west sides, large arched recesses in the wall. There is also a very wide hagioscope from the tower into the chancel. The chancel arch is low and obtuse. The south chapel has a curious stone roof with strong and plain ribs. On the north side of the nave is a very odd semicircular projection, like an oven. The font resembles that at *S. Florence*.

S. —, Lampfry, Pembrokeshire, differs from the last two in having the tower at the west end. There is a north transept, but no aisles. The tower

is peculiarly slender and tapering, and has the same characteristics as the others, including the stone vault in its lower story. The arches to the chancel and transept are very rudely constructed, and there is a very large clumsy hagioscope from the transept. In the chancel are some good First Pointed lancet windows, with mouldings both externally and internally, and a piscina of like character. The rest of the church is much modernized. The font has a circular bowl with a curious kind of panneling round the upper part, and scolloped below; the stem circular with cable moulding, upon a square plinth.

S. Elidyr, Amroath, Pembrokeshire.—There is a south transept, and a tower forming a northern one. The chancel has a north aisle or chapel, divided by very flat arches, and there is a trace of a south chapel. The nave has no aisles, but a very curious feature is the existence of a kind of narthex or vestibule, at the west end of the nave, and opening to it by a rude Pointed arch. It is lower and narrower than the nave, and externally resembles a very large porch. The chancel-arch is rude and mis-shapen. The tower is of the same class as those just noticed. The windows are mostly modern, and none of good period. The font has a square bowl, with some curious foliage and early sculpture, upon a square stem.

S. —, Caldicot, Monmouthshire.—This church is superior in its architectural character to the generality of Monmouthshire village churches. The plan comprises a chancel, nave with north aisle, south porch, and a lofty tower between the nave and chancel. The porch is the most enriched feature, and is set further to the east than is usual; it is entered from without by a fine arch with ogee canopy crocketed: and over the inner door is a niche of Middle Pointed character, and a benatura near it. The arches and most of the windows are Third Pointed; one of the windows square-headed and rather singular. The tower and chancel are of ruder character than the nave, more approaching to castellated.

All Saints, Wickham Market, Suffolk.—This church is of mixed character, both Middle and Third Pointed, both very good; but is chiefly remarkable for its lofty octagonal steeple, placed on the south side of the nave, and forming a porch in its lower part. The doorway of the porch is Middle Pointed, but the upper portion is later, and the tower is surmounted by a lofty and well-proportioned timber spire, covered with lead. The nave is wide; the south aisle begins from the tower, and extends along the chancel. Some of the northern windows and a fine west door are Middle Pointed; the east windows are of the same style, but the former verging to Third Pointed. In the south aisle of the chapel is a fine piscina, with six orifices formed round a flower. The arches of the nave and chancel are Third Pointed. The bowl of the font appears Middle Pointed, the stem later. There is a bell niche at the east end of the nave.

NEW CHURCHES.

Holy Trinity, Manchester.—Of this church, erected at the sole cost of a munificent lady, where daily services are maintained and Church principles zealously carried out, it is impossible to speak without much satisfaction. It is a tolerably spacious church, built of good stone, in the First Pointed style; the plan cruciform, with small apsidal chancel and western tower. The tower is of good height, and less slender

than modern steeples usually are, has four large pinnacles, and several very good details. The exterior is altogether fairly finished; the windows are almost all double lancets, varying in proportions in the aisles, chantry, and transepts; and there is a north porch having a good stone groined roof. But though there is much to admire, there are also considerable defects; and the interior is certainly not equally good with the exterior. The arrangement of transepts without a central tower is not one that can be approved of. The clustered pillars supporting the arches of the nave are stilted, which seems to be no uncommon fault of Messrs. Scott and Moffatt, and the chancel, though its effect is improved by decorative painting and gilding, is very much too small, being little more than a multangular apse—a form which we must condemn in a First Pointed church. Under each lancet window of the apse is a good trefoil headed niche with toothed mouldings and shafts; and the altar is advanced considerably from the east wall. The roof is a very fair open one, with figures of angels on the hammer beams. The pulpit is of stone, much enriched, but preposterously large. The font seems to be an imitation of that of S. Giles', Oxford. The seats are all open and low, the bench ends having poppy-heads, and there is no gallery except a small one for the organ within the tower. The painted glass is of very inferior description.

S. —, Southwell.—We are in many respects pleased with the new church of S. —, at Southwell, in the First Pointed style. There are a solidity and simplicity about it, which show that the architect wanted to produce an ancient-looking pile. The plan consists of a chancel, nave with aisles and clerestory, and west tower with a stone broach, and north porch. We could have wished however that the chancel had been longer. The south aisle is continued eastward, so as to form a sacristy. In addition to the general ungracefulness and incorrectness of this arrangement, it causes the chimney to be placed at the south-east angle of the nave. The buttresses have chamfered edges, which gives them too trim and modern a look. The nave windows are single lancets, of a modern kind. The chancel and those parts of the nave which are not seated, are paved with red and black tiles. We are sorry to see an arcaded reredos. The prayer-desk is incorrectly placed at the east end of the nave.

S. Thomas, Winchester.—We are pleased with the designs for the new church of S. Thomas, Winchester, by Mr. Elmslie. It is a cross church with triple chancel, of Early Middle Pointed. The tower and spire were to have been central; we are sorry however to hear that they are to be removed to the side. The font is correctly placed, and the chancel is well-developed. We are sorry to find that some of the seats are placed sideways. The ritual arrangements are semi-Catholic in type. The whole design might with advantage be made lighter:—for example, a central shaft is very inappropriate at the west door of a parish church. We are glad to see that tiles are to be employed in the roofing.

S. Paul, Brighton.—At last Brighton is to have its part in the revival of church architecture; and its hideous chapels are to be shamed

by a real church. Mr. Carpenter has begun to build a church, dedicated in honour of S. Paul, which deserves very high commendation. The plan, necessarily somewhat irregular from the exigencies of orientation and the difficulties of site, comprises a chancel (41 by 23, 6); a nave (91 feet long); aisles of unequal breadth; and a tower in the angle between the chancel and the north aisle, with a sacristy between its northern buttresses (the last a somewhat unsatisfactory arrangement). The style is Middle Pointed. The aisles have lean-to roofs, and there is no clerestory. The aisle windows are of two trefoiled lights with geometrical heads. Those in the chancel are richer, of three lights, and elaborate tracery. The east window is a bold composition of seven lights, trefoiled, with a circle in the head filled with triangles, &c. There is however something unsatisfactory in the treatment of the middle light: a difficulty, perhaps, inherent in the geometrical variety of the Middle Pointed, and which has often been alluded to in the east window of SS. Peter and Paul, Fenstanton, near Cambridge. The west window, of five lights, is admirably treated for boldness, the subordination of mouldings, and the hood. We come now to the tower, the eastern side of which (facing West Street, the chief approach to the church) contains the main door. This is double, under a pointed tympanum, which will be carved with sacred subjects; as in an example at S. Mary, Higham Ferrers. The tower and spire are to be 172 feet high, of four stages, and quite refreshing from the absence of common-placeness. The belfry stage alone is enriched; its windows being double, each of two lights, with a common flat-sided pedimental canopied decoration, and a band of moulded ornament on the parapet. The spire is of very elegant proportions. The interior of the church will be solemn so far as fixed seats, some of which we observe, with extreme regret, are to have doors,—(why is this allowed?)—will permit. The chancel roof is coved; that of the nave open to the ridge; and the tower vaulted. The nave roof, of very high pitch, has a collar and king post, with curved ribs meeting at the collar, two purlins, wind-braces, and a rich pierced cornice. The chancel-arch is very lofty, of two orders, from richly moulded piers. The arcades are of six arches; the pillars, though compound, are perhaps more plainly moulded than one might have expected from the general dignity of the building. It remains to speak of a good screen, with crest; of four lights on each side of the doors. We give this design our warm approbation; and are glad to be able to present our readers with a perspective view of its exterior.

S. Mary, Dunblane, cannot, we fear, claim more than good intentions as far as the design goes. It is a First Pointed structure, consisting of nave, 56 feet long by 22, and chancel 12, with very wide lancets. But still it is a cheering sight to behold a building so church-like in spirit and in arrangement, rising in desolated Scotland, and in a city once the seat of a Bishop, now for more than eighty years "deprived of the benefits of Church ordinances." There is a south porch and a graceful bell-turret. The roof is well pitched, and the font correctly placed to the left of the entrance. The seats, of course, are all open. We look with great interest to the Ecclesiological movement in Scotland.



R. C. Carpenter, Arch^t

W. G. Wilkinson, sc.

S. — Baughurst, Hants.—We have seen a lithograph of a church by Mr. Ferrey which is to be built on the site of the old church. It is to hold 280 persons only, and to cost £2000. Had not the architect's name been attached it would have been easy, from the extraordinary mannerism of this artist, to pronounce whose work it was. The style is late First Pointed. The chancel has an eastern triplet of lancets with a circle above: on its south side are two lancets only; and it is primly buttressed. The nave-wall is divided into bays, by the wall being recessed under corbel-tabling between the buttresses. In each is a two-light window with a quatrefoil in the head. A tower, instead of, or rather composing a south-western porch, completes the plan. This is the ordinary device for giving importance to a mean tower design. It is infinitely too low. Above the porch basement is a square stage up to the height of the side walls: then it passes, with angular set-offs, into an octagonal belfry, having a window of two lights in each face. Then from a plain parapet rises an octagonal spire.

Holy Trinity, Gainsborough, Lincolnshire, is a complete specimen of modern First Pointed. It consists of a very shallow projection, hardly worthy of being called a chancel, nave, transepts, tower and spire at the west end. By some strange fatality the transepts are very long and broad, the tower and spire short and ludicrously thin; the tower having a lean-to on its north and south sides,—the one serving as a staircase to a very large gallery, the other as a vestry room. The roofs are, of course, much too flat, and the buttresses and windows very formal and regular. The roofs are not cieled, but are stained a dark colour. The chancel has no piers to its arch, which is only plaister. Outside there are in lieu of buttresses, square angle turrets, one of which serves as a chimney. The only doors are at the west end, and at each end of the transepts. This church presents nothing worthy of praise, except the choice of material, which is stone; and the pulpit and font, which are both commendable. The former is of stone, slightly carved, and placed where the north pier of the chancel-arch *ought to be*, and entered from behind. These, with the altar-cloth and a coloured window in the transept, were presented by individuals. The architect of this church, which was erected in 1843, is Mr. Johnson of Lichfield.

S. —, Morton.—This church, now in course of erection in the same parish of Gainsborough, exhibits considerable improvement on the last mentioned. The chancel is of fair, though not of full, length, being about one third that of the nave. The design is First Pointed; the material rough hammered stone with ashlar dressing. The praiseworthy points are the pitch and interior arrangement of the roofs; the windows of two lights trefoliated with a trefoil or quatrefoil in the head alternately, placed at a proper distance from the ground; and the buttresses, which are gabled. The faults are that there is no door, except a western one through the tower; the absence of a tower-arch; the placing a sacristy at the south-west of the chancel, the chimney for which appears to terminate at the nave gable; and an external string-course under the windows, the contour of which is such as we think

no precedent could be shown for. The chancel is furnished with an east window of three lights with three trefoiled circles in the head, the side windows being trefoil-headed lancets; there is a fair cross on the gable. The interior arrangements are not yet made; the spirit on the whole seems satisfactory.

A chapel has just been built by Mr. Poynter, between Holborn and New Oxford Street, for the French congregation of our communion. As the sides are to be hidden, stone and windows are confined to the east and west ends. The building is a parallelogram, without aisles or chancel. As the east end abuts on the more genteel street, it has been made the entrance front, and two large doorways open into lobbies, flanking the sacrarium. Over the altar is a window composed of five equal lights, surmounted by a reticulation of trefoils; and for fear this should not be enough, it is supported by two long narrow two-light windows: these latter have their matches at the west end, which is varied further by a spherical-triangular window above, and three punchy quasi-lancets on the street line. All the mouldings are miserable in the extreme, as must have been the case with such thin walls. The internal feature which most struck us was a fantastical stone font, grained to resemble the wood work. Adjoining the north-east angle is a debased building to be used as a school. Mr. Poynter should really by this time have learned to do better.

S. John's Cathedral, Antigua.—"The cathedral now in the course of erection" (the first stone was laid last October, the last having been destroyed by the great earthquake) "will be in the form of a cross, and will contain a congregation of 2,200 persons. The entire length from east to west is to be 156 feet; the width 50 feet. The length of the transept will be 104 feet; the width 46 feet; the height of the two western towers 70 feet. The building will be of freestone, with an inside frame of hard wood, lined with pitch pine, the whole of which will be varnished. The windows will be glazed with stained glass; the seats are to be of pitch pine; the pulpit, bishop's throne, and stalls, of mahogany." We quote this from the quarterly paper of the S.P.G., to show there were no physical or fiscal difficulties in the way of making the cathedral of Antigua, though not of large dimensions, yet not unworthy of its high destination. What however do we see when we come to the point? A mere overgrown Pagan church, of the school of S. Marylebone and S. Philip's, Regent Street, with two dumpy pepper-box towers. We refrain from further comment or description.

Christ Church, in the Parish of S. Laurence, Sydney, New South Wales.—The first stone of this church was laid by the Bishop of the diocese on the Feast of the Circumcision 1840, and the church was consecrated with much solemnity on September 10, 1845. The difficulties of the colony about 1844, and other circumstances, had much impeded the building; but the perseverance of the incumbent, the Rev. W. H. Walsh, a member of the Cambridge Camden Society, succeeded in bringing about the completion of the church in a very satisfactory manner. We consider this a very valuable example as the beginning of a real improvement in church architecture and arrange-

ment in Australia. We do not suppose that the church is in any respect a perfect model; but we have no doubt that the goodness of the spirit in which it has been completed, is a proof that the design and the carrying out of it are as good as the circumstances allowed. The plan is a nave and aisles, with a mere sacrarium projecting beyond its eastern side, a west tower, and a sacristy at the north-east of the north aisle. The church is built of sandstone, ashlared in the interior. The style is intended to be First Pointed; but the later parts are better both in design and execution than the original work. Mr. Blacket is the architect who has finished the church. The chancel windows have stained glass: the longitudinal seats for the choir are arranged on opposite sides of the nave: the rest of the seats, which are open throughout the church, face eastwards. No distinction is made between the seats of the rich and the poor. They have all poppy heads and carved bench-ends. The lessons are read from a lectern. The font, of Mulgoa stone, large and well carved, stands by the west door; it is the offering of a clergyman. The pulpit is the gift of another person. The tower is not yet finished, the roof has not received all its ornaments, and good communion plate is still wanting. The consecration was very solemnly performed: the diocesan being attended by twenty-five priests, and all the service being sung by the choir, which is large and thoroughly trained, and vested in surplices. There were about one hundred communicants; and £114 were collected at the offertory. We hope this example may be widely followed in the colonies.

Schools.—We are pleased with a design by Mr. Butterfield for schools adjoining the church of S. —, East Farleigh, Kent. The schoolroom is one large apartment with high pitched roof, to be divided by a curtain. On one side of it are ranged the two entrances, cloak room, &c., under a lean-to roof, and at the other side is a smaller class room with a gabled roof. The whole is treated in a bold and masterly way, with a happy avoidance of any mere chapel effect. We fully expect to see a characteristic style arise for our church schools. The demand is very great and must be supplied. We purpose to consider the subject before long more particularly.

CHURCH RESTORATIONS.

Chester Cathedral.—On the feast of the Epiphany the choir was reopened for Divine Service, which, during the progress of the restoration, had been regularly performed in the south transept, long used as S. Oswald's parish church. Although much remains yet to be done, the restorations lately effected must be considered on the whole as satisfactory, and cannot but be welcomed with pleasure by those who knew and lamented the former state of the choir and Lady chapel. The works have been carried on under the superintendence of Mr.

Hussey, except, we believe, the moving of the stalls and the screen westward, so as to include the tower within the choir. This questionable arrangement was accomplished before Mr. Hussey was called in; and we cannot but deeply regret that the new organ was placed like its predecessor upon the screen, when so good an opportunity was afforded either for putting it altogether out of sight, or at least on the side of the choir. The choir and Lady chapel are the only portions which have undergone any improvement, neither the nave nor transepts nor any part of the exterior having been touched. The roof of the choir has been groined in plaister, following the precedent of York; an arrangement which is by no means satisfactory. It must be remembered however that the walls would probably not have borne stone groining, though this was originally intended and even begun. At any rate, the mean and barn-like roof which we remember, was quite unworthy of a cathedral choir; the only question was in what manner it should be replaced. It will be recollected that the aisles of the choir and the Lady chapel are groined in stone. The whole of the choir arches and pillars have been purified from the coarse colouring with which they were incrustured; the pews and galleries removed; the parclose screens repaired; the magnificent Episcopal throne completely restored; the sanctuary *still* enclosed by rails, but in a less objectionable manner than before, as the sedilia are now included within the space railed; a stone reredos erected in the large arch at the back of the altar; the tracery of the window over it restored, and painted glass inserted in it as well as in the east window of the Lady chapel. The Lady chapel has also undergone some improvement by the cleansing of the walls and the removal of hideous seats. The general effect of the interior of the choir is now very solemn and good; and in, at least, two points, the elegant tabernacle work of the stalls and the splendid bishop's throne, this cathedral has the advantage over many others which in scale and general grandeur are superior to it. There is however one improvement so obvious, that we hope measures are already being taken for effecting it, *i.e.* the restoration of the tracery of the clerestory windows, which is now of the vilest description, and, indeed, undeserving of the name of tracery. The sedilia, which occupy the east arch on the south side, seem to have had their canopies mutilated at an early period, and have not been fully restored. They are remarkable for having not only openings between them, but also some with trefoil heads at the back communicating with the aisle. Two unusually fine aumbryes, on the north side facing the sedilia, have been restored. These are very large and deep, and surmounted with a kind of triangular pediment, with tracery of Middle Pointed character. The arch opening behind the altar towards the Lady chapel is a very fine Middle Pointed one. The new stone reredos erected within it, is of the same style and transparent: it strikes us as somewhat meagre and unsatisfactory. The Lady chapel affords an excellent First Pointed specimen; but its beauty has been much impaired by the alteration of windows, and insertion of poor Third Pointed tracery. The continuation of the aisles beyond the choir is also a Third Pointed alteration; and the arches, which were at the same time opened in the walls

of the Lady chapel, seem to have somewhat endangered their safety, the pressure of the stone roof having thrown them out of the perpendicular. The original eastward termination of the aisles is clearly marked by the existence of fine double piscinæ, and in the south aisle also by a single sedile, of a transition character from First to Middle Pointed. In the Lady chapel is a good original double piscina, and a sedile on the south, and an aumbry on the north. The east windows, both of choir and Lady chapel, have been filled with good painted glass by Walles; but that of the latter is, in our judgment, much the best; it represents various passages in the life of our LORD. It is to be regretted that it should be placed in a window so ordinary in its character. A very fine new eagle lettern, elaborately carved in wood and executed in Chester, has been presented by the Chancellor of the Diocese, and we hear that a respected and influential inhabitant of the city has munificently undertaken to present a new stone pulpit. We hope however that while expense is not spared, due regard may be had to correct taste and authority. In closing these few remarks, we again repeat that we hail with pleasure what has been done in Chester cathedral, in which, if there are some things open to objection, there is so much to approve. Much remains to be done; and one of the first improvements should be the *unpewing* of the spacious and beautiful south transept, which has both an eastern and a western aisle and is of the best Middle Pointed character. As however this mainly depends on the parochial vestry of S. Oswald, the prospect may not appear very cheering; but still we are not unwilling to hope that the time will come when this cathedral may altogether be put into a state of ecclesiastical propriety, at least equal to some of those which, in general magnificence, may excel it. It may be observed that Chester cathedral has very small remains of Norman work, which occur only in the north aisle and north transept. The Lady chapel is First Pointed; the choir transition to Middle Pointed; the nave and south transept Middle Pointed; the tower, porch, and several inserted windows Third Pointed.

SS. Peter and Paul Abbey church, Dorchester, Oxon.—The disputed question about the tracery of the east window has been set at rest, Mr. J. P. Harrison having carefully examined the window, and discovered fragments of tracery partly attached to the circle and partly built up, sufficient to enable him to reproduce the original design. The tracery was evidently of a very bold and free character, like that of the rest of the window; and the inspecting committee were satisfied that the design furnished by Mr. Cranstoun had been too elaborate.

S. Margaret, Leigh Delamere, Wilts.—The curious church of S. Margaret, Leigh Delamere, Wilts, remarkable for its central octagonal bell turret of the First Pointed age, (which it possesses in addition to a western spire,) being in a dangerous condition, is about to be rebuilt *literatim* (bating modern deformations) at the expense of a neighbouring proprietor, who has taken especial pains to secure the accurate reproduction of the turret.

S. John, Crawley, Sussex.—This church, which was in a bad state

of dilapidation, has recently been restored, unfortunately without any knowledge of true principles. Pews and a gallery are retained, though both are amended. The chancel, which has for many years been reduced to half its length, has not been re-erected: on each side of it one pew runs to the very east end from the (formerly) mutilated rood-screen. A faculty for one of these pews is said to have been lately granted by the Archdeacon of Lewes. If the case be so, (as we are positively informed it is,) we will not trust ourselves to any more than *Quantum mutatus ab illo!* The only part of the restoration which we can notice with approbation, is the removal of a cieling, and the re-opening of a fine and (from its double ridge) very curious roof. We are glad to see that the inscription on one of the ties is carefully preserved, and picked out in gold:—

“ Man in wele bewar, for worldly good makyth man blynd :
Bewar before what comyth behynde.”

This roof is of the date of 1450.

S. Mary's Nottingham, a large showy specimen of a Third Pointed town cross church, is being restored, apparently on an extensive scale, by Messrs. Scott and Moffat. The works were not, when we saw them, sufficiently advanced for us to pronounce an opinion on their execution. The sedilia and piscina have been unmasked. No care seems to be taken of the stalls, which remain in the chancel exposed to the injuries of workmen. The nave had been previously filled with open sittings, not, however, of the most satisfactory description. We trust that the pseudo-Roman west front is condemned. Our readers will remember to have heard of the dilapidated condition of the church in connection with the name of Mr. Cottingham.

S. Mary Magdalene, Reigate, a large and interesting church, the nave Early Pointed, the chancel Late Pointed, both with some singularities, has long been in a sad state of neglect. The chancel is now in course of restoration: a most magnificent reredos, with great remains of its original colour, was discovered in the course of last summer, and is to be restored by Mr. Willement. The sedilia and piscina have been renewed; stained glass is to be placed in the chancel windows, encaustic tiles in the sacarium; the mutilated rood-screen and parcloes are to be restored. A Jacobean monument, for the reception of which a window had been blocked, the glass being built in, was removed from the north side of the altar, and placed, with curtailments, in a more seemly position. We hope to notice this church again.

S. Michael's, Coventry.—Restorations on an extensive scale, including the fitting the chancel with stalls, are about to be commenced in this magnificent church.

Southwell Minster.—The exterior of Southwell minster is being leisurely restored. The work seems carefully done.

S. Martin, Burton Agnes.—The chancel of this church has been restored; but two huge marble monuments unfortunately could not be removed. A new east window, Middle Pointed, of three lights, has been filled with stained glass by Mr. Wailes, as well as the two south windows of the chancel. The subjects are illustrative of the life of

our LORD, and of the Patron Saint. Each side of the chancel is filled with a row of carved stalls, with miserere-seats. The walls of the sacarium are inlaid with tiles up to the string; and the whole chancel is floored with encaustick tiles. The new roof, of good pitch, is covered with lead. In the nave, the fine tower-arch has been opened, and the walls freed from plaister: many of the windows also are filled with stained glass, chiefly armorial. A fair south porch has been added. Unfortunately, a huge pen—one of the three bays of the north aisle walled off, and furnished with a fire-place, &c.—is not allowed to be destroyed. The whole aisle is thus made useless, and the beauty of the church spoilt.

Charterhouse Chapel.—Two painted windows have lately been put up at the east end of this chapel. One representing the Bearing of the Cross, the gift of the boys at the Charterhouse School; the other, the Divine Passion, that of the Master of the House. The artist is Mr. Clutterbuck. The style adopted is what may be called the "landscape" one, (that of King's and S. Peter's College chapels,) of which the post-mediæval artists were so fond. As the chapel itself is Jacobean, we do not so vehemently object to the use of this style on the present occasion, (not that it was necessary even here, true genius often consisting in dexterous adaptation,) but we fear that Mr. Clutterbuck is too generally fond of it. If he intends to achieve excellence as a Christian artist, which (particularly considering that he is self-taught,) we believe he has the capacity for, he must devote himself to the study of earlier and purer models. His drawing is better than his colouring. There is, in particular, a large mass of blue, in the Bearing of the Cross, which quite puts the remainder of the window out of tone. The colouring of the other window is better, and it might be mistaken for glass of the age which it imitates. Unfortunately with the colouring of the Flemish glass, it participates in its grotesqueness. We were particularly displeased with a cinque-cento looking figure in trunk hose, which, in such a scene, is in very bad taste. The glass in the Au Kirche, Munich, which is Landscape, will illustrate what we say. Here there is no grotesqueness, and the details are purely Pointed. We need not say that we consider all Landscape glass to be a mistake. We hope soon to take up the question of Painted Glass.

Christchurch Priory church was a few years ago uniformly seated. The seats however are of a frightful design, and the cast-iron poppy-heads are wonderful for their dissimilitude to anything which has ever been previously seen. The west window has been refilled with tracery meant to be Third Pointed, but devoid of foliations, and with an octofoil star in the head. The tracery has been restored in some of the clerestory windows of the choir, but unsuccessfully. The church underwent plaister groining some years back, by which its original open timber roof has been concealed.

Cathedral of Spires.—The King of Bavaria has undertaken to adorn with frescoes the vast Romanesque cathedral of Spires.

Notre Dame de Chalons-sur-Marne.—The large semi-Romanesque church of Notre Dame de Chalons-sur-Marne, possessed, before the French Revolution, four spires—two western and two eastern. It also

at one time was crowned with a central spirelet. The sacrilegious fury of those days destroyed all the spires, except one of the western ones. A plan has been with great spirit projected to restore the church, and especially these features. The *Annales Archéologiques*, for January, 1845, contain wood-cuts of the church in its present and in its restored state, and the following number gives a plan of the church, with a description by M. Didron.

A SUGGESTED EXPLANATION OF "PEDE WINDOWS" AND LYCHNOSCOPES.

THE following paper is inserted rather as a topic of discussion, than as an absolute proof of the theory (which however deserves consideration) maintained in it.

It is some time since we have dwelt at any length on the subject of symbolism. Matters of more pressing, not more actual, importance have claimed our attention; and though we have never lost sight of the great principle, we have been unable to pursue it into any of its hitherto unexplored details. We intend however to devote the present paper to the consideration of an arrangement, the frequent occurrence of which is incontestable in our churches; and the symbolical interpretation which we shall attempt is, we think, very probable,—or at least may deserve fuller investigation.

It has been for some time known that there generally is (to quote a common expression) "something very odd" about the western windows of aisles,—more especially of the north aisle,—in churches of date anterior to the Third Pointed style. They are almost sure to differ from every other window in the church. That at the east end (though often over an altar) will frequently be the same with those on the north side of the north aisle: hardly ever so that at the west end. We may further observe, that in the earlier styles, west windows to the north aisle do not very often occur: we will mention a few instances where they do, as proofs of the fact we are stating.

In All Saints, Tinwell, Rutland, an Early Pointed building with insertions, the west window of the north aisle is a contiguous triplet, of unequal lights, under one arch; the peculiarity here is, that in the apex of each lancet is a small portion of toothed work. In SS. Andrew and Mary, Fletching, Sussex, an Early Pointed church, the north aisle has at its west end a lancet, surmounted by a square-headed window of three ogee trefoiled lights. In S. James, Halse, Somersetshire, the window in the same position is early Middle Pointed, and consists of two trefoiled lights, with a sixfoiled circle in the lead. The greater part of the church has been rebuilt in Third Pointed: and we may here remark that, in such cases, the west wall of the north aisle appears often to have been religiously preserved. At S. Peter, Selsey, Sussex, the lancets which remain in the chancel are not more splayed than is usually the case; the splay at the west end of the north aisle is so enormous and uncalled for, as to give its lancet a totally different expression. At S. Stephen, Carlby, Lincolnshire, two curious lancets are found in the same position. So they are at S. —, Chidham, Sussex, and are here very remarkable and, we may add, very ugly,—that to the south being taller than that to the north. If we proceed to Middle Pointed the case is the same. At York, S. Sampson, (where are great insertions or additions of a Late Pointed character,) the west window of the north aisle, of three lights with simply intersecting monials, is quite different from every other remain of Middle Pointed work in the same church. The same remark is applicable to S. Saviour's in the same city, and to SS. Peter and Paul, Swaffham, Norfolk. At S. Mary, Cheltenham, where the greatest part of the windows are in the most flowing style of Middle

Pointed art, that in the position of which we write, is severely geometrical. In *S. Peter, Stanion, Northamptonshire*, this window, differing from all the rest, has a most curious complication of three trefoiled spherical triangles for its tracery. The case is much the same in *S. Mary, Stoke by Nayland, Suffolk*, a church almost rebuilt in Third Pointed. In *S. Mary Magdalene, Reigate*, the west window of the north aisle consists of two lights, with a spherical triangle in the lead; the other windows of that style have been so much mutilated, that it is difficult to say what they were, though easy enough, from their general contour, to decide that they differed from that. A very extraordinary window, with spherically triangular tracery, occurs in the same position at *SS. Peter and Paul, Nutfield, Surrey*. Sometimes this window is remarkable for its extreme plainness,—as at *S. Wilfrid, West Hallam, Derbyshire*, where a single trefoiled lancet occupies this position, the rest being more elaborate. Sometimes it is remarkable for absolute rudeness, as in *S. Matthew, Morley*, in the same county, where there are two. The enormous splay occurs again in *S. Mary, Salehurst, Sussex*, where there is also a great deal of Middle Pointed work. *S. Mary, Almeley, Hereford*, a fine Middle Pointed church, is also a remarkable instance of the truth of our remarks.

But it is useless to multiply examples of a thing which our readers, if they run over in their minds the churches with which they are best acquainted, will find to be nearly universal. We will only add, that there appears to be, in Early Pointed work, a tendency to trefoil such lancets,—and in Middle Pointed, to cast their tracery in the form of a spherical triangle.

We may further observe, that where rose windows occur in ordinary churches, it was usually here. A most curious instance was to be found in *S. Nicolas, Guildford* (the church has been, unfortunately, rebuilt): so in *S. Mary, Swinstead, Lincolnshire*, a small trefoil appears in this position. And connected with this is another circumstance, which appears never to have been noticed. In those small First Pointed churches which abound, often with hardly any insertions, in *Sussex*, and especially in the south-west portion of that county, a diligent ecclesiologist may have noticed, as in *S. —, Singleton*, that a rude hole has been punched, without any apparent necessity, at the west end of the north aisle. And the same thing sometimes is found elsewhere; as in *S. John Baptist, Brisingham, Norfolk*. Now this is generally passed by, and called a modernism; whereas a little consideration might show that light is very seldom wanted in this place, and, were it wanted, could not be had by those means. The arrangement is ancient.

If now we keep in mind one fundamental idea of the ground lines of a church, we shall arrive, we think, at an explanation of this difficulty. The position of our blessed SAVIOUR's Body on the Cross, is, as every one knows, symbolized in the ground-plan of our churches:—the inclination of His Head by the inclined chancel; His extended Arms by the transepts; His Body itself by the nave. Hence it follows, that the position of the western windows of the aisles would represent that of His Feet. We might therefore not unreasonably imagine that some reference to the Wounds of the Feet would be found here, and, as connected with them, to the Three Nails. And, at *S. —, Chaddesden, Derbyshire*, the Nails are so clearly marked, that it is wonderful how tracery can be made to represent them so well. It is well known that Catholic Tradition has usually numbered three Nails,—but sometimes four are found. Now, if any one will look at the west front of *Lincoln cathedral*, the Wounds will be found most clearly and decidedly impressed on the façade.

Hence, then, we arrive at a conclusion, which we shall, in a future number, endeavour to work out at length:—lychnoscopes are nothing else than the symbolical representation of the Wound in the SAVIOUR's Side. Any facts, either for or against this theory, we shall be most happy to receive from our correspondents.

NOTICES AND ANSWERS TO CORRESPONDENTS.

WE desire to call particular attention to the advertisement attached to our present number, of the proposed Testimonial to Archdeacon Thorp, the President of the Cambridge Camden Society. With singular propriety, the Committee have agreed to hand over what money they may receive, to the Archdeacon, "as a contribution towards the restoration of the chancel of his church at Kemerton, a work which, as Rector, he has undertaken at his own cost." This is a most wholesome form for a testimonial to assume; and is particularly well chosen in the case of one who has done so much, and suffered so much, for the sake of church restoration as Archdeacon Thorp. We believe that many of our readers will gladly avail themselves of this opportunity of testifying their respect and gratitude to the Chairman of the S. Sepulchre's Restoration Committee.

✠ G. informs us that the second bell in S. Mary's, Islington, bears this legend:

"At proper times our voices we will raise
In sounding to our benefactors' praise."

S. Anne's, Limehouse, has a bell with the inscription given in our last number. Our correspondent gives two other offensive legends from Islington. First bell:—

"Although I am but light and small,
I will be heard above you all."

Third bell:—

"If you have a judicious ear,
You'll own our voices sweet and clear."

Happily, a more appropriate kind of legends is adopted now-a-days: bell-casting, like everything else, having felt a change for the better.

Mr. Warrington has sent to us the rubbings of some brass legends, executed from his design for the church of S. Oswald, Malpas, Cheshire. They are inserted into the lower splay of a memorial window, and commemorate the persons for whom it is erected. This is a better method, perhaps, than giving them a legend in the glass itself: though, of course, there is plenty of authority for the latter. These brasses affect the ribband too much,—and the inscriptions are wretched; but they seem well cut, and the form of the letters is good.

C. L. is a churchwarden, and his church has three fonts: an ancient one, of poor character, and that had long been used to catch water from the eaves; a second, of the style of the last age, now disused to make way for a third—a beautiful modern Pointed one, lately given by individual munificence. We should advise him to break to pieces the second; and the first, also, unless it can be repaired, and is worth giving to some other church which may want a font.

M. A. J. mentions an interesting fact connected with the separation of the sexes in public worship. The custom continued in S. Pratt, Blisland, Cornwall, even after pews had superseded open seats; and so natural was the feeling, that when a conventicle was opened about thirty years ago, in the parish, the men and women ranged themselves on opposite sides, and have continued the practice.

In the account of Merton College chapel, Oxford, in p. 126, in our last number, the word *stalls* was printed *slates*.

"A Churchman" mentions the font of S. John Baptist, Danbury, Essex, as being a hexagonal structure, made by the village carpenter, in the shape of a drawing-room "what-not." Within it is a cupboard, containing a small white bason and jug: which, at a baptism, are placed on the top. The oak seats remain built up into high pens. We hear that Mr. Hussey is to restore the chancel: and we trust he will re-arrange the whole church, which is likely to be an easy task, as the largest pen in the nave belongs now to the Bishop of Rochester.

A member of the Lichfield Architectural Society asks why we have not yet noticed the church of S. Saviour at Leeds. The only answer we can give is that, from various reasons, which it is unnecessary to state, we have thought it better to defer any criticism on this church,—and we might say the same thing of one or two others, for example S. Mary Magdalene, Taunton,—for the present.

The Romanesque font of S. Helen, Gate Burton, Lincolnshire, is now in a flower garden, having been considered too cumbrous when the church was rebuilt, and having been replaced by a modern alabaster specimen.

The spacious chancel and transepts of SS. Peter and Paul, Heytesbury, Wilts, are disused, being blocked off from the nave by a wooden partition, in which is a small door, generally locked. Over the west arch of the tower is Lord Heytesbury's flying pen. There are other galleries in the nave, and the pulpit, &c., stand at the west end, successfully rivalling Great S. Mary's in Cambridge. The altar is of course quite out of sight, and the chancel with its fourteen stalls, made useless. The chancel-aisles have been destroyed. This church—however incredible it may seem after such an account—is collegiate, and in the peculiar jurisdiction of the Dean of Salisbury.

We gladly insert the following letter from a respected correspondent:—

"Sir,—Now that the Living of East Shefford, in the county of Berks, is vacant, and that, in all probability, a young and active Priest will shortly succeed to it, I would hope that a monstrous desecration of the church, which has been suffered during the many years' illness and incapacity of the late Incumbent, will no longer disgrace the parish and shock the feelings of every highly principled Churchman. I allude to the practice of placing the parish singers within the rails of the chancel, and the fact of their making use of the altar as their singing desk. For this end, the altar has been so far removed from the east end, as to allow room for a bench to be placed between it and the wall. On this bench sit the musicians, with their feet on the frame of the altar, and their backs to the east; whilst others occupy benches at right angles to the first, and parallel to the north and south sides of the altar. On the altar itself are placed books, hats, and instruments, in utter irreverence for the holy purposes for which the altar was erected. During the time of Divine Service, these persons may be seen, not kneeling in humble prayer to God, nor even paying attention to what is going on, but seeming to be wholly absorbed in their own pride and consequence, always sitting, lounging upon the altar, and conversing as freely with each other, as if they were sitting by their own fire-side, in the discussion of worldly affairs.

"Trusting that the new Rector will at once reform a custom so disgraceful and irreverent,

"I am, Sir,

"Your faithful servant,

"A NEIGHBOUR."

"Of course, the Communion Service is not said at the altar, and when the Holy Sacrament is administered, the singers move out, to allow the Priest to occupy their place."

An erect marble statue of a lady, deceased in 1843, has been placed in the south aisle of SS. Mary and Nicolas, Spalding. Have we not yet come to the end of such violations of decorum? However, her virtues seem, from the inscription, to have been so great, that we must pardon the intrusion; only, we hope that, such being the case, she would, when alive, have been unwilling to have been seen, either in church or elsewhere, in the dishabille she is represented in. What is the difference between putting up the statue of a Saint, and that of a person whom, by the inscription, we prove ought to be canonized? The condition of this fine church is pitiable: the tracery of the west window gone, the nave choked with galleries, the south chancel-aisle cut off and used as a school.

The legs of the stone altar in All Saints, Spofforth, Yorkshire, are absurdly polished with blacking every Saturday.

The following is the inscription on a brass plate, which was affixed to the door of a pue, now destroyed, in the church of S. Mary, North Mimms, Herts:—

..... Pew.
This pew was restored and repaired
at the sole expence of
..... Esq.,
Proprietor of Estate in this parish,
in the month of August, 1837.
..... and Architects, London.

The following extraordinary advertisement was inserted in the *Times* of Tuesday, March 10, 1846:—

“YORK MINSTER.—For SALE, the North-West OAK DOOR of York Minster, the only one saved from the (Martin) fire; suitable for the entrance of a nobleman's mansion, &c., or to make up into domestic furniture. Inquire of Mr.”

Now we do wish some person would explain this. To us it appears one of the most disgraceful affairs that have come under our notice. Surely the Ecclesiastical Courts could take cognizance of such a desecration. We should really be glad to know to whom the blame of this scandalous sale attaches.

Another very profane advertisement has appeared in the *Times*, which we shall quote, omitting, for the sake of reverence, some words which are prominently printed in capitals in the original. Such an advertisement is very distressing, because it shows how low and irreverent the tone of feeling must be, to which such an appeal is acceptable.

“UNIQUE CRUCIFIX, nine feet high.—To the Catholic Community.—For SALE, a magnificent, perfect, MARBLE FIGURE nine feet in height, and in full alto-relievo. It is the work of a first-rate artist, which must be seen to be appreciated. It would be a matchless present to any of the new Catholic chapels now building, and as a work of art not to be equalled. Apply to dealer in Catholic and other relics, crucifixes, and antiques,”

“*March*, 19, 1846.”

Received “*Catholicus Anglicanus*.” We will consider about devoting an article to the question about the naves of cathedrals.

Received:—P. L. and Mr. Stone. We wish to state, once for all, that we are continually receiving hints from correspondents, some of which are of great value; and which they must not consider overlooked or disregarded, because we do not, at once, take up the subjects which they urge on our notice.

THE ECCLESIOLOGIST.

"Surge igitur et fac: et erit Dominus tecum."

No. XI.—MAY, 1846.

ARCHITECTURAL NOMENCLATURE.

OUR readers are, we should hope, acquainted at least by name, with that truly valuable treatise of Professor Willis's, on the Architectural Nomenclature of the Middle Ages, reviewed in the third volume of our first series. In the present article we purpose attempting, by the help of the Professor's learned researches, to advance a step in the settlement of Ecclesiological nomenclature, (which all our readers must feel to be most undefined and perplexing). We shall do no more than set down, with some short occasional remarks, those words which we propose bringing forward as candidates for public reception, in the order in which they occur in that treatise. We leave the proof of their authenticity to the book itself, which we trust we may tempt some at least to read. We pass mouldings over untouched, Mr. Paley's valuable treatise having forestalled us in this department.

1. *Perpin*, "any stone of a thick wall, which shows both ends,"—hence "*Perpin Ashlar*."
2. *Arris*, the edge of a stone, from *Arête*, used by Delorme and the French masons.
3. *Legement table*, the table above the ground table. We should suggest spelling it *Ledgement table*.
4. *Crest table*, the coping surmounting a parapet.
5. *Fractable*, (we should suggest the uncorrupted form *Fract table*,) the crest table running up and down gables.
6. *Verge*, the shaft of a pillar.
7. *Pillar* is properly used, in Christian as well as in Pagan architecture, as the synonyme of Column. *Pier* can only be applied to huge masses of masonry, such as those which are found occupying the place of pillars in Saxon Romanesque.
8. *Patin*, a stylobate, used both in French and English.
9. *Severy*, a vaulting compartment. Gervase used ciborium in this sense. "Thus, each compartment of a vault resembles a ciborium, in its usual acceptation, and may be so called." . . . Severy and severy are apparently therefore corruptions of ciborium.
10. *Fretted vault*, a vault whose compartments are foliated.

For the ribs of the vault, we have only the nomenclature of Delorme. He calls the diagonal ribs *Croisées d'ogive*: we may term them *ogival ribs*. The ribs at right angles to the side walls are *Liernes*, which we may adopt. *Tiercerons* are the ribs connecting the feet of the *Liernes*, and the angles of the severey. *Formerets*, the semi-ribs lying next the walls. *Arcs doubleaux*, the ribs separating the severeys, which are thicker than the others. This is an awkward word to translate, as doubled-ribs would have an uncouth sound; we therefore propose to call them *Master ribs*, which will convey the same idea.

11. *Pendant* originally meant, not the bosses of a vault, but the sloping face of the vault between the ribs. This is important, as we have no word to express the latter. The difficulty of appropriating a new use to a well-known word will be lessened if we call it "the pendant" of the vault. This collective use of the word in the singular number could not occur in its usual acceptance.

12. *Orbs*, the panels in Third Pointed wall-work; so called because they were as it were blank windows.

13. *Arrière voussure*, (Delorme) or *rear vault*, (Willis.) The internal vault or arch of a window, differing in form from the window opening. The Professor suggests likewise the adoption of *rear-rib*, and *rear-shaft*. It is needless to comment upon the utility of these terms.

14. *Escotinson*, Anglicè *Scoinson*, the interior edge of the window side.

15. *Leaning-place*, the thin vertical strip of wall below the sill, between it and the splay.

16. *Stay-bar*, the great iron bar of a window running from jamb to jamb. *Standard*, the upright bar; *transion*, one of the inferior horizontal bars.

17. *Pinnacle*, any spirelet, or small turret rising above the roof.

18. *Finial*, what in modern parlance is meant by pinnacle.

19. *Crop*, the bunch of foliage at the summit of a finial, called by modern writers finial.

We feel we are taking a bold step in recommending the three last words, and we are not blind to the temporary difficulties which our proposal may occasion. But the superior advantage derived in the first instance from our being able to describe small turrets in one word, and in the second, from the restoration of that most expressive term *crop*, makes us willing to hazard the change.

20. *Skew*, "the upper sloping termination" of a buttress, "and probably each set off below."

21. *Franche botras*, a buttress placed diagonally against the corner of a wall. Mr. Raine suggests that it was so called either "from its free salient character, or perhaps from its being of French invention." We think that there can be no doubt that the former is the correct interpretation, and might therefore suggest adopting *Free-buttress*. We think it however better to assume the word *Franch-buttress*, as a new technical term.

22. *Arch-buttress*, Flying buttress. We do not pronounce an opinion on the respective merits of these terms. Either is very expressive, and we shall adopt the verdict of the Ecclesiological world.

23. *Corse*, or *Cors*, a vertical supporting structure, differing from a buttress in having a nearly equal diameter "at the top and at the bottom," and in letting mouldings run round it. In the *Corse*, "the diminution, or change of diameter, besides being much less than in the buttress, takes place equally in both diameters." The buttress "is always in the attitude of resisting an outward or diagonal pressure, and presents its greatest diameter for the direction of that pressure. But the cors is merely a slender pier, sustaining a vertical weight alone, and may be placed either with its sides parallel to, or diagonally against a flat wall, but never with the effect or appearance of sustaining any lateral pressure." In tabernacle work and lighter compositions, the two are combined, buttresses being placed against Corses. We need not point out how valuable an addition this term is.

We hope from time to time to recur to the very interesting question of nomenclature, the importance of which, in a scientific point of view, can hardly be rated too highly. We only wish that we could at all times have so enterprising a leader to follow as Professor Willis. We are extremely glad of having this opportunity of expressing the great obligations which we, in common with all other students of Ecclesiology are under to him for his learned and ingenious researches, and of recording our hopes that he may be long spared to increase them. We have at times found reason to differ from Professor Willis, and shall probably do so again, but we can assure him that we sincerely feel the highest respect for him, and that if ever we have said things which might make this appear doubtful, we most heartily wish them unsaid, and desire hereafter to treat him not only as a most learned and able architectural and mechanical authority, but as one who, though starting on independent grounds, has yet fairly earned for himself the position of an Ecclesiological discoverer.

THE CHANTING OF THE PSALMS.

The Cambridge Collection of Chants. By T. A. WALMISLEY, Professor of Music in that University. Novello.

The Parish Choir, Nos. 1, 2, and 3.—Ollivier.

THE English Church is—(to re-appropriate an abused term)—a Psalm and Hymn singing Church. Her Office Book is "a public common form" in which every man is required to join. This obligation upon each individual worshipper is forced upon the attention of "the great congregation" at the commencement of our *Matin* and *Evensong* offices. The Priest sings, "O LORD, open Thou our* lips"; and the response of the people supplies the consequence, "And our mouth shall show forth Thy praise." The Daily Services are rich in Psalms,

* The opening Versicles are all in the first person in the Prayer-book of 1550, "my lips," "my mouth," &c. as in the Breviary. There is more of personal engagement in the offices of this book, than in the later revisions.

or, to translate the word, "the things sung." The Invitatory Psalm, *Venite exultemus*, is never omitted, except on that great festival when we scarcely need an invitation to sing praises; and on that day its place is supplied by a joyful anthem. Every morning and evening we are provided with canticles; and the whole Psalter is so arranged as to be sung through in the course of each month. Yet, as every one knows, "the things sung" are generally *not* sung in our churches. People are usually satisfied with an inaudible perusal of "the common song," or with silently listening to the school children and the clerk, whom they seem to regard as their deputies in Divine Service. However in this, as in other things, a strong desire of amendment is beginning to be felt; and in considering the Psalms as the most obviously musical part of our offices, these questions naturally arise: "How is it the Psalms are unsung?" "Whose duty is it to sing them?" and "In what way shall they be sung?"

The Psalms are not sung, because singing has come to be considered the duty of a trained quire; but if Psalm singing were meant to be confined to such a quire, the direction would have been, "In quires and places where they sing" here followeth the singing of the Psalms. But there is nothing of the sort. The antiphonal chanting of the Psalms is meant to be congregational: whether the congregation be a large body of ecclesiastics alone, or a mixed one. It is altogether an abuse that the chanting of Psalms has come to be thought a *quire* instead of a *common* song. When singing ceased to be regarded as the duty of all equally, those on whom the task devolved began to feel it irksome, and imitated their superiors in neglecting it. A silent Dean made a silent Chapter: the congregation ceased to sing when the Priest no longer led. Of course the non-residence of members of the quire contributed to hasten the downfall of church-music. A new method of singing the Psalter became positively necessary. The young choristers were the only persons whose attendance at public worship could be depended upon; and thus they came to bear the chief burden of the chanting. But the ancient Tones were not so much meant for children's voices as for men's. It followed, naturally enough, that the style of music was altered accordingly. And hence, in great measure, arose the introduction of a new song, more light, more varied, and of greater compass than the staid, solemn, vigorous, and manly song of the ancient Church. But this change reacted with deplorable results. That which may be pretty and agreeable from the mouth of a child, may be unseemly and indecorous when sung by a company of Priests. Imagine a Bishop singing E. Purcell's chant in D minor, or that of Battishill in E major! Indeed it would be impossible for him to do so: for though women and children can sing men's music, men cannot sing theirs. Here was another reason for the neglect of common chanting: the chants were such as could not be ordinarily sung.

Whose duty is it to sing the Psalms? Surely the duty of all the worshippers collectively; but the duty of leading belongs to the men of our congregations, and to the Clergy most of all. It is really an absurdity for the dignitaries of our cathedrals and the Clergy of our parish-churches to take no part in the common song; whatever be the

reason for it, whether pride or unskilfulness. If the chants used be too difficult, refined, or varied for the ordinary run of the Clergy to sing, how altogether unfit must they be for general use! No music for the *common* parts of our offices is admissible which cannot be easily sung by all. It is a mockery to require of all a song which can only be given by a trained few. Hence appears the impropriety of the term "cathedral chants," or rather of the chants themselves; as though a trained quire were necessary for ordinary chanting. Of course in quires and places where they sing, there are properly anthems and the like in elaborate harmony; but there ought not to be any peculiar or artistical *chants*. These are songs, as Merbecke says, "for all churches"; and, in a word, no chant ought to be allowed which is not equally proper for a parish and for a cathedral church.

In considering how the Psalms are to be sung, we must first decide on the kind of song, and then on the mode of its exhibition. The Psalms are sung because, among other reasons, it is the only way in which the words can be conveyed throughout a large building, the only way in which, agreeably to the laws of nature, a whole congregation can audibly express their "common praise." An intelligible *reading* of the Psalms by a whole congregation is an absurdity. A number of persons cannot recite any thing in common, except by observing some common law or rule, such as, for instance, the use of one unvaried sound, or a monotone. How natural this monotone is, is shown by the circumstance, often mentioned, that children always read with an uniform elevation of voice. Without doubt the Psalms, if *said* in our churches, ought to be said in an uniform reciting tone: if *sung*, the declamation is of a more varied character, but still such as all can share in. This, as a fact, was the character of the chant, for a long period of our reformed history. It was not till after the Restoration that the change for the worse took place in chanting, as well as in figured music, under the influence of Charles and his court. Then we find the ancient chants giving place to tunes which only boys can sing at all, and which are highly unsuited to devotional purposes, even in their mouths. The common song of the church made way for "cathedral chants," or in other words, —songs for choristers, with harmonized accompaniments for quiremen.

It may be worth while to show how long the ancient chants were the rule of our Church. Merbecke gives them in 1550. We find them again in Day's book of 1560, but of which however the harmony music did not appear until 1565, although no doubt in use in the mean time, in the Chapel Royal.* We find, in 1623, Ravenscroft mentioning them as in use in our Cathedrals: in 1641 we find them again in Barnard. In Low's Manual of 1661 and 1664, there are a variety of them set forth, evidently as Congregational unison Songs; and four of them occur in another part of this Manual arranged in harmony, three of which have the Plain Song for the men to sing. We even find the Metrical Psalm tunes for the first fifty years after the Reformation all carefully preserved in the

* They are not set forth as Psalm Chants, but worked up in harmony for the Hymns, &c. There are no chants for the Psalms (professedly so) in Day. The oldest MS. of the kind, is that in the Library of Winchester Cathedral. It consists of the Ancient Chants set forth for Priests and men, with an added Quire harmony.

Tenor for the men to lead;—and Archbishop Parker, in his *Psalter* declaring “The *tenor* of these Tunes be for the *people* when they will sing alone, the other parts being for greater quires, or for such as will sing or play them privately.” Up to 1664 it is clear there were Psalm Chants which had been in use in England for nearly 1500 years, and which were the use of all Christendom. These chants, we need not say, are the eight Church Tones, known as the Gregorian Chants, though of course having been only re-arranged by S. Gregory. Time and space forbid us to enter into any detailed analysis of these chants, but we hope to do so on a future occasion. Their best mode of exhibition is that without the adjuncts of *vocal harmony*,* in other words, in *plain chant* or *plain song*. We only beg our readers to bear in mind, (i.) that these are the only genuine Anglican chants—(ii.) that they are for the use of the *whole* assembled congregation—(iii.) that *all* may, with a very moderate amount of attention and practice, learn to sing them. When shall we again hear an English congregation uttering, as with one voice, the song of praise in these majestic tones?†

Mr. Walmisley’s work is one that must be very much regretted, if only as showing that there can be no general chanting of the Psalms by priests or laymen in the University of Cambridge. It is a “Tune Book for the Prose Psalter,” prettily arranged enough, but as far alien from the character of real Church Psalmody as Dr. Rippon’s celebrated concoction of “A Tune Book.” The greater part neither priests nor people can sing: they may be excellent chants of their kind, many of them very pretty ballads, but we are sure they are very bad Psalm Songs for the English Church. We see also some half dozen or more entitled “Gregorian Tones,” of which we can only say that the Latin Church knows nothing, nor did our English Church, before it chose to change its Chants at the inauspicious era of the Restoration. Professor Walmisley’s knowledge of Church Song must be very limited, if he imagines that either S. Gregory, or the authorities of the English Church ever patronized such strange anomalies.

The “Parish Choir,” we are sorry to find, (among much that is useful on the general subject of Choral Service,) adds its sanction to the same kind of modern chant. The arrangement is said to be on the basis of one in use for many years at Westminster Abbey. This is surely the last place to which Editors should have gone for a model in matters Ecclesiastical. We must candidly confess our dislike to such repeated re-publications of a kind of Psalm music which however pretty, can only have one effect—that of keeping silent those whose bounden duty it is to be first and foremost in the celebration of the most enlivening and joyous part of Divine Service.

* We say *Vocal harmony*, because where there is an organ, it may conduce materially to the proper chanting of the Psalms, if the voices are led and sustained by an instrumental harmony.

† It is almost needless to say it, but we may add by way of avoiding all misunderstanding, that while we condemn the attempt to introduce elegant harmonized music for the Psalter, we are far from arguing against the use of the very highest specimens of art in the Services of the Church. The Anthem, parts of the Communion Office, &c. for instance, may be sung to the grandest and most artistic compositions, provided that they be in a solemn and devotional style. In this case the people are intended to listen and to be edified,—not as in the Psalms and Hymns, in which they are on the contrary expected to take a constant and audible part.

A CHURCH WALK IN KENT.

It was as fine a March day as Ecclesiologist could wish, when released from the imprisonment of a railway carriage, we alighted at the Yalding station of the South Eastern line, and struck eastward through the garden of England. A navigable river, crossing and re-crossing the road, locks, and bargemen, and tow-paths, make the walk to the church anything but picturesque; but once in the narrow street, (for Yalding is one of those places, half town, half village, that abound in Kent,) the commanding position of the church shows you that the best spot the neighbourhood can yield is dedicated to the House of God. A fair cross church it is;—the ground work Middle-Pointed, and early in the style: but crowded with later insertions,—and in internal arrangements deplorably wretched. And yet true feeling is spreading here: “shocking pews these: I call them sleeping boxes,” quoth the clerk. The south transept merits examination: there are niches, and recesses, and arches,—now all blocked,—of different sizes and various characters, in the east and south sides; but uniting to puzzle the Ecclesiologist as to their intentions. But we leave them: and passing on through pleasant fields, by hedge-rows, where the palm is bursting into beauty, and the primroses, with their ἀνθήριθμον γέλασμα, lie as thick and as beautiful as the diaper over the arches of Westminster Abbey, we come out on a small lone church,—S. Mary of Hunton. It is a pretty little building, with chancel, nave, south aisle, and western tower, prolonged into a low pyramidal spire. Of Early Pointed date it is; and the western lancet, and the tower door, and the chancel, show that the architect wrought with no vulgar skill. The piscina, thrown squinch-wise across the north east angle, is very beautiful; and doubtless, the whole church was equally good. The sedilia,—and it is the only instance we have ever seen,—appear to rise from east to west. The first and third windows on the north of the nave are Middle-Pointed, of two lights, with curious sixfoiled tracery. But, unfortunately, in the days of Henry VII., or thereabouts, a complaint went through the parish that the church was dark: so the slim lancets were knocked away, and gaudy windows, in the then style, but with less of wall between them than usual, now occupy their place. The living is worth nearly £800 a year: but we will not trust ourselves to speak of the contemptible vessel that serves as Font. As you pass out, note that fair sepulchral cross, well worthy of a place in the *Instrumenta Ecclesiastica* of the Cambridge Camden Society. Sacrilegious hands have effaced the date: the form of the letters would fix it about 1480. Perhaps he whom it commemorates was one of the benefactors towards the Tudor renovation. Peace be with him! he spared not expense: declining art was the necessary consequence of a declining Church. Let us forward again. And there, perched on a hill, is the spire of S. Nicolas, at Linton. And now that we have emerged into the fields, and turned sharp to our left towards Maidstone, we have proof that a little taste is full as dangerous a thing as a little learning. Scattered wealriy and lazily on the left hand of the road,—

as if to measure the tedious length of the hill, is a series, at equal distances of 'uniform Gothic cottages': each presenting a bad idea, and all repeating it with a most dreary tautology. We are at the top:—the church is a Third-Pointed structure, remarkable for nothing but poverty of design. The north aisle is divided, or rather is *not* divided, from the nave, by *one* straddling arch: to the north of the chancel is the cemetery of the Cornwallises: the sculptor has so mistaken the true idea of the sleep of death, as to give no other impression to the chapel than that of a fashionable bedroom. To the north of the nave is a small mural tablet raised by Horace Walpole to his friend Mann: a thing worthy of the erector and the person commemorated.

And now, crossing the noble park, and then keeping on the ridge, with a fine view to the right into the Weald of Kent, we soon come out into a narrow rocky lane, and see close at our feet the church of S. Peter, of Boughton Winchelsea. And nothing can be situated more beautifully. Two thirds of the way up the hill, it retires back in a nook of thick foliage, and throws out its pretty little lych-gate to the edge of the road, to yield a pleasant seat for travellers, wearied with the steep ascent. And this same lych-gate is remarkable for an addition on its south side, like a rude chamber, that bears every appearance of being original. The church itself, with its chancel, nave, and low central tower, is a later incrustation of a Norman building: the nave, in particular, is very Late Pointed. But the hand of beautifiers has been at work in the interim, and has left little of interest.

It is a tedious walk of two miles, at the very top of the range, the view to the south withdrawing itself, the hills to the north glowing in a bright sun, to Chart Corner. Diverging from the road, you fall into an avenue where the birds are making as pleasant melody as if they knew that it was the hour of nones. Alas! the church of S. — Chart Sutton is a modern erection, bad with the badness of thirty years since. But they left the tower; and, in it, a lovely window of Middle-Pointed date. One would scarce have thought it possible to crowd so much character into two lights, and their refoliated crown. No need to send for the clerk here; and the church of S. — Sutton Valence, may well make amends. Now, this is too sad! It is an imitation of the last erection;—and, if possible, an improvement on it! And yet the village is well worth a visit. It stands on the very southern edge of the ridge: the road winds between the abrupt descent, and a few alms-houses: and a pleasant view it must be to the brethren, as they come out into their trim little gardens, to cast their eye into the distant country, marked out with hedgerows, and specked with clumps of trees, and above all, hallowed by the crowded spires and towers that lie so thick amidst it; to the left, on a spur of the hill, stand the ruins of the castle: doubtless once the mansion of the family that has given its surname to the village. We pass on: the hop gardens are alive with labourers, pitching the poles for the young tendrils. And truly it is marvellous to behold how the Sacred Number pervades every thing: the poles must stand three together, and must form a triangle. That must be the next church; there, to the left, on the top of the hill. The tower is brick, and modern: that does not

preclude a good church in other respects. And lo! when we reach it, it is a house built on this fashion. Really a law should be passed forbidding such erections. The sham tower might have tempted some hungry Ecclesiologist right out of the valley, and given him his hour's labour for his pains. But there is no such disappointment in the real church. Leave the Late-Pointed windows of the aisles: come to this northchapel. Was there ever a more glorious Middle-Pointed Window than this, to the east? Truly, though only of three lights it were hard to match it; so intensely elaborate; so beautifully simple. And the north window too, in its way, though the segmental arch is rather curious than lovely, is to be admired. The whole chapel, with its high pitched roof, standing up above the north aisle, is a perfect gem: and yet, its condition is such, that unless some speedy restoration be effected, it can hardly last more than a year or two. The church is well proportioned, too; and the later work fair of its kind.

And now we must hasten to our walk's end. SS. Peter and Paul, Headcorn, is a thoroughly Third Pointed church, with chancel, nave, north and south aisles, a chapel, and great southern porch. It need not detain us long: when you have seen one such, you have seen a thousand. There are no ruins of hidden beauty, as in Early Pointed; nor symbolical treasures, as in Romanesque. But yet tautologous as these churches often, and horizontal as they always are, there is a magnificence in them that we now cannot attain; an inexplicable magnificence of the whole, when every single detail shows rapid decline. And now let us bend our steps to the Headcorn Station.

MR. E. A. FREEMAN, IN REPLY TO THE ECCLESIOLOGIST.

To the Editor of the Ecclesiologist.

SIR,

I AM induced to trouble you with some remarks on a Review which appeared in your February number, on a paper which I had the honour of reading before the Oxford Architectural Society, in November last, and which is printed in their Report for Michaelmas Term. I have first of all to return my best thanks to the writer, for the very complimentary manner in which he does me the honour to speak of myself and of my paper, although differing so very widely from most of the opinions I have there expressed. My views, both as to Romanesque and Perpendicular, have not been taken up hastily; they are the growth of several years' study, and constant reflection on the subject has only confirmed me the more in them. But before I make any remarks on those parts of the Review which bear more immediately on the portions of my paper which contain them, I will venture on a few observations with regard to its latter part, where he accuses me of "by unintentional exaggeration, misrepresenting the sentiments of other persons who are desirous of doing full justice to my own." This will

require to be considered at some length, as several questions of interest are involved of necessity in my reply to the charge.

The passage chiefly alluded to by the Reviewer is at the opening of my paper, where I have drawn out at length what I conceive to be the legitimate development of the principles of an "influential party"; i. e., as the Reviewer rightly supposes, "the party of the Cambridge Camden Society and the *Ecclesiologist*"; "the Cambridge Camden School," as I expressed it elsewhere, meaning thereby, of course, to include not only the authorized publications of the Society, but others conceived in the same tone and spirit, and in many cases the productions of its leading members, as *Hierologus*, and other similar works, together with the present series of the *Ecclesiologist*. I have drawn out the consequences to which I conceive views expressed in certain of these publications naturally tend; the exclusive attachment to one period of Gothick Architecture, and a degree of narrowness of conception with regard to English and Foreign buildings. This latter charge, I rejoice to say, the later numbers of the *Ecclesiologist* have entirely taken away, as far as it is concerned; but I cannot but think the school referred to was liable to it for a considerable time. Not that it was a fault peculiar to them; all of us shared it alike, our ideas and nomenclature were formed exclusively from examples of our country; the early publications of the Oxford Architectural Society are no more clear of it than those of our fellow-labourers. I feel however convinced that many of us had become quite emancipated from it before the appearance of the late articles in the *Ecclesiologist*. It appears to me that the Camden School, like all others who have shared in the revived study of Christian Architecture, set out from the merely antiquarian view—merely antiquarian I mean as opposed to philosophical investigation, not as opposed to the religious feeling for which they have always been so eminently and honourably distinguished—the bare succession of styles in England, the school of Rickman, Bloxam, and the Glossary; the lifeless accumulation of facts and instances, without any perception of their pervading spirit. In those days men talked of "the four styles of Gothic Architecture,"* and of "continental towers in the Romanesque style, answering to our Norman."† That such a state should once have existed could hardly have been avoided in the nature of things, and no blame is due to any one for having once been in it, but only for not opening their eyes now that greater light is afforded. From this however the Camden School soon escaped; they presently learned that round-arched buildings were not Gothick by being on this side the water, and that English and foreign Romanesque must stand or fall together. It was established that the distinction between Norman and Early English was one of a different kind from that between Early English and Decorated; but the conclusion thence deduced, the exceeding depreciation of Romanesque as almost Pagan, was one which, if logically carried out, would certainly lead to the strong expressions I used in the beginning

* Guide to the Architectural Antiquities in the neighbourhood of Oxford. Part I. Introduction, p. vii.

† Bloxam, p. 79

of my paper. And at the same time, in many publications of the same school, language was employed with regard to the Perpendicular style, which would, if similarly carried out, lead to the conclusion that the most honoured name in all our architectural history, the holy Bishop, the wise statesman, the munificent founder, was in his capacity of architect, only an introducer of the most fatal corruptions. To this latter charge I cannot but think that the school alluded to is still obnoxious; with regard to Romanesque, the later numbers of the *Ecclesiologist* have contained articles, to which I shall have again occasion to refer, containing far more philosophical, I may say more religious views.

I thus freely confess, that much that I have said is not now applicable to the *Ecclesiologist*; and I can fully enter into the feeling of unjust treatment which the author of the Review must have experienced, at seeming to be charged with views which he and his coadjutors had laid aside. Yet the views referred to, did once pervade the pages of the *Ecclesiologist*, and they certainly are still entertained by a large body of those whom I designated as the Camden school; among whom I may mention that I should include a considerable portion of the Oxford Society. And fully believing them to be erroneous, and calculated to lead to conclusions which their upholders would hardly have expressed in words, I felt the allusions which I made to them to be a natural and necessary part of my subject.

Another remark of the Reviewer is, that I "need not have alluded to Durandus, as if his views were not tenable along with protosymbolism." I do not know that they are formally contrary to one another, but I can hardly conceive a mind fully appreciating one, and yet entering into the minutiae of the other. My objections to the symbolism of Durandus may be briefly stated. The system appears to me to be one of merely arbitrary association; there is no natural or philosophical connexion between the type and the anti-type; it requires to be pointed out, and the two are retained together in the memory, just as any other two circumstances which may happen to have an accidental connexion. I can readily conceive that minds of a certain class may derive much satisfaction and benefit from thus symbolizing every fragment of minute detail; but I maintain that the teaching is merely subjective; it exists only to themselves, it acts only by an accidental connexion; to use a familiar example, like a knot tied in a handkerchief to remind one of something to be done on the morrow. It is something altogether fleeting; one mind may attach one meaning to a detail, another something quite different, and yet each be equally edified; just as two persons might employ the same cipher to denote quite distinct ideas. And even if it should be proved that the architect of any particular church symbolized in this manner, it appears to me that nothing is gained; it does not take away from its subjective character, or show that the detail must necessarily have this signification; another mind may refuse to perceive the connexion; another architect may employ the same form with another meaning. There is, as I said above, no essential connexion between the form and the thing expressed; it does not therefore convey one definite teaching intelligible to all.

I would not however have it supposed that I entirely exclude all but protosymbolism. There are a few instances, like the cross form of a church, and every other use of that holy sign, in which, though there is no natural or philosophical connexion between the symbol and the thing signified, there is so close a historical one as fully to supply its place. The lesson conveyed by the Cross in every shape is immediately intelligible to every one, and its employment would convey precisely the same instruction, though it could be shown to be, in point of fact, undesigned on the part of the architect. So with many symbols of saints; it only requires a knowledge of the historical fact to recognize the connexion, and thereby the teaching of the symbol. And there is a large class of symbols, both ritual and architectural, in which the connexion is manifest, being according to the analogy of our natural and moral constitution; the symbol doing physically, what the thing symbolized does morally or spiritually. This, if we may reverently speak it, is the symbolism of the two Sacraments; the outward sign in Baptism symbolizes the inward grace accompanying it, by effecting that for the body which the latter does for the soul. So in architectural arrangements, the division of chancel and nave necessarily symbolizes the distinction between clergy and laity, by making a real physical distinction between them; the natural light of the candles on the altar, symbolizes the spiritual light which they are enjoined for the purpose of representing. For such expressions as light, washing, &c., applied to spiritual things, are more than mere metaphors: they express connexions between things occupying an analogous position in two distinct, though correspondent systems, as Aristotle says, (Eth. Nicom. i. 3.) ἀλλὰ πῶς δὴ λέγεται (τὰ ἀγαθὰ); . . . ἄρα . . . μᾶλλον κατ' ἀναλογίαν; ὡς γὰρ ἐν σώματι ὄψις ἐν ψυχῇ νοῦς. In both these classes the connexion of the symbolized thing with the symbol is real, either naturally or historically, and does not at all depend, like the other sort before mentioned, upon the individual mind.

It will thus, I hope, be understood that I do not object to persons drawing out systems of symbolical meaning for their own use and edification. It is not an idea that would occur to my own mind, but I can quite conceive that to others it would not only occur, but might afford matter for most profitable contemplation. I only dislike the attempt to clothe these arbitrary associations with an objective reality, and force them upon minds which refuse to receive them. This seems to me to be the same as if I endeavour to persuade my neighbour that the knot in my handkerchief, which to me conveys the meaning that I must pay in a subscription to Dorchester church, or write a letter to the *Ecclesiologist*, must of necessity be in all cases, the vehicle of the same teaching and no other; whereas, to him it may symbolize with equal vividness the necessity of giving in an imposition, or answering a summons from the Proctor. Still more strongly do I object to the notion, that this, or any sort of symbolism of detail, can be the cause of, or in the least degree contribute, unless accidentally, to the beauty of a building. On this point I cannot do better than quote the words of a personal friend. "It is to the former (protosymbolism), not to the latter kind, that the beauty of Gothick Architecture is to be referred.

The perception of beauty, as was above assumed, is *intuitive*, and not *discursive*: it belongs to what Plato calls *ἀνέμνησις*. But the secondary form of symbolism assumes a previous knowledge of facts as well, as of the connexion, natural or arbitrary, between the facts and their symbols. It cannot therefore furnish a solution to the present problem. For where emblematical forms are beautiful, they are so upon other grounds. . . . Of course, I do not attempt to pronounce anything with reference to this kind of symbolism: it may have been designed by the builders, or invented in after ages;—it may be philosophical or fanciful,—religious or superstitious;—that is not here the question. I merely contend that it has nothing whatever to do with the present point.”*

Protosymbolism, on the other hand, as setting forth, in the words of the same paper, “the Ideas of Universal Reason,” I hold to be productive equally of æsthetical beauty and of moral teaching. Like one class of the symbolism of detail, the material structure is physically, what the lesson conveyed is spiritually or morally. Thus, if my theory be correct, (and in this respect the Reviewer does not seem to deny it,) Romanesque Architecture has to convey the great lesson that the Church is everlasting on earth, that neither the storms of persecution, nor the subtler snares of internal corruption, can avail to overthrow her; that she is firm and immoveable from her foundations. This is expressed by giving the building a character of physical firmness and immovability; huge, unbroken walls, massive columns, heavy arches, all combine to produce this effect. So in Gothick, the upward tendency in spiritual things, which is its grand lesson, is symbolized by a real physical upward tendency in the lines of the building. But the solidity of the one, and the verticality of the other, have essentially an æsthetical as well as a moral effect; their developement produces beauty; they satisfy the eye as well as the heart. It cannot be otherwise, as they and similar instances are the expression of the great ideas which are the principles of our conceptions of beauty, not of mere facts which are not necessarily connected with them.

But symbolism may also be contemplated, to carry out a notion which I have heard expressed in private conversation, in a view which might perhaps go some way to combine both systems. According to this there may be, even in the symbolism of detail, a real connexion between the material work and the moral lesson, without the former being directly emblematical of the latter. The great facts of Revelation may be looked upon as the highest instances of certain eternal Laws, of which the inferior ones may be in a sense called symbolical, as they certainly are analogous cases. Thus, to take a case which has been often mentioned, the Eastern Triplet. The extreme symbolical view regards this as directly and immediately intended to express an awful and divine mystery. The opposite view deems it sufficient to answer that it can mean no such thing, as being found in secular buildings, where no such teaching could be contemplated, (a position this last to my mind more than doubtful, if this kind of symbolism be

* “Uniformity considered as a principle in Gothic Architecture”, a paper by W. B. Jones, B.A., Scholar of Trinity College, printed in the Oxford Society’s Report for Hilary Term, 1845, p. 36.

admitted at all,) that it is used simply as a graceful and satisfactory form. The view I am endeavouring to explain would not consider the triplet directly and immediately symbolical of the mystery; but would consider that mystery itself, if we may so speak with reverence, as the highest instance of a Law impressed on all natural and spiritual things, of which the numerous ways in which the number Three comes forward in a peculiar manner are inferior instances, and, in a sense, symbolical of the great instance; and one of these inferior instances would be, that the grouping by threes generally—I believe it is so in painting as well as in architecture—is found to be a graceful and satisfactory arrangement. And this view takes away an objection which cannot fail to arise, that most Eastern Triplets, if directly and immediately symbolical, can only symbolize a deadly heresy. The usual answer is, that the symbolism must be taken generally, and not pressed into minute particulars; but it is of the very nature of the symbolism of Durandus to attach a meaning to every minute particular. I cannot believe that an architect intending directly to symbolize that holy mystery, would have allowed a mere æsthetical consideration to hinder him from expressing it, as far as might be, in all its parts and relations.

This view, which, as I before observed, is not my own, I hold to be most acute and ingenious, and indeed true; but it is plainly of too abstract and metaphysical a nature, to have much practical influence on architecture. It evidently requires a very considerable discursive process, and does not, like the symbolism of the one pervading idea, convey its teaching at once and immediately.

I now proceed, by a very roundabout process, to the remarks on my division and nomenclature of the styles, and my preference of Perpendicular. This last is my own cherished notion, whose "battles," as the Reviewer says, I fight "as for a personal friend." Indeed, I am obliged to do so the more, from our being left almost alone together against the rest of the world; yet the solitary companionship is anything but dreary, while its sharer is one ἀντ' ἀπορίδων ἀπασάν, ἀντ' ἐρχέων ἀπάντων; while the cause which I support is one consecrated by the name of Wykeham. But still this preference is mainly a matter of taste. It is the twofold division of Gothick Architecture, which the Reviewer considers as untenable, that I consider to be the most important matter. And that this question of fact does not at all involve the question of taste, has been shown by an ingenious paper lately read before the Oxford Society, in which the author, a fellow-scholar of mine, Mr. G. W. Cox, undertook the refutation of my views, and the establishment of a contrary theory. My division he adopted entirely, though differing *toto cælo* from me, both as to the question of the respective merit of the two styles, and also as to that of symbolism; the style he upheld was the Geometrical, while both forms of the Continuous were involved in the same condemnation, the Flowing no less than the Perpendicular. The twofold division was first brought forward by Mr. Petit, though he has not divided on quite the same principle.

I will, with your permission, enter a little more at length into the

question. The facts seem to be thus; in the language of Mr. Jones, in the sequel of the paper before referred to,* when it will be observed, he also differs from me on the question of taste, "I wish to observe, that while I am disposed to place the culminating point of Gothick Architecture somewhere in the Decorated period, I perfectly agree with Mr. Petit in regarding that period as one of transition. The Early English and perfect Perpendicular,—or to use his nomenclature, the 'Early Complete, and late Complete, Gothick,'—are two epochs of Mediæval Art, the Decorated being a period of gradual progression from the former to the latter." The style is one of transition, but of course not of the same kind as the transition from Grecian to Roman, or Roman to Gothick, an attempt to combine a new principle of construction with an old principle of decoration; the transition is not between two principles, but between two applications of the same principle. And it is to the circumstance of the two applications being very much mingled together, both employed in the same structure and used elsewhere simultaneously, that I attribute the notion of the Decorated as a definite style: a class of buildings is marked negatively, as being neither Lancet nor Perpendicular, and which agree pretty much in some points of detail. But if we are to divide not merely by date and detail, but by some pervading principle or application of a principle, we shall surely see that two are at work; it is very difficult in the individual instances to separate the Geometrical from the Flowing tracery; they sometimes occur palpably of the same date, sometimes part of a window is Geometrical, part Flowing; yet this commingling in fact does not prevent an entire diversity in principle. And surely a pure Flowing window is as simply Continuous, as though its mullions were continued in straight instead of curved lines. So too in other parts of the building, the details are mingled up in the individual instances, yet we can trace out two types; the one with Geometrical windows, deeply hollowed mouldings, jamb-shafts, clustered columns, arcades, parts retaining a strongly marked individuality; the other with Flowing tracery, channelled piers, paneling, parts subordinated to the whole. It may be that no perfectly pure example can be found of either, yet even this would not hinder the existence of the two models in idea; and undoubtedly one must rank with Early English, the other with Perpendicular. Their union in one style is most convenient in practice, as avoiding the necessity of attempting a most painful and often fruitless discrimination of detail; but investigated on philosophical principles, the unity of the Decorated style falls to the ground. The Reviewer says, "the principle of continuity, which, for a while one of development, changed into a corruption, was ever at work from the first; and consequently its greater or less prevalence can be no test in fixing the number of styles." To this reasoning I cannot agree; its greater or less prevalence, if marked only, as it were, by convenient stages, can of course be no test; but if there was a moment when it became not only more fully carried out in the particulars to which it had been previously applied, but began to be applied to a new class of particulars; if, in the language of my paper, architecture before a certain time applies "the principle of destroying

* Report for Easter and Act Terms, 1845, p. 49.

the separate existence of the parts only to the construction of the parts of the whole," while after that period "it extends the application of the principle to the farther subordination of the parts of the whole to the whole"; the moment, I presume, when the "developement" became a "corruption"; I cannot but think the change is one calculated to be "a test in fixing the number of styles." Continuity does not merely become more prevalent in degree, but has a new kind of application brought within its reach; the principle on which the parts only were before constructed, is now extended to the whole; and detail is modified accordingly. The existence of the change is a fact; whether it were a change for good or for evil, a developement or a corruption, is an entirely distinct question. No such broad change in principle separates the Lancet from the Geometrical, or the Flowing from the Perpendicular, as divides pure Geometrical from pure Flowing. These two last cannot be called in any sense one style with definite marks; the mere induction of instances, without reference to principles, could only bring them together negatively as a transition style.

I reckon then two great divisions of Gothick, each subdivided into two classes; and these four styles I would call Lancet, Geometrical, Flowing, and Perpendicular, the French Flamboyant synchronizing with the last. The names are taken from that part of the building where principles are most easily traced, and generally appear earliest. They thus convey some idea of the style designated, and they are all names in common use, so that there can be no difficulty in applying them. Rickman's nomenclature I approve as little as yourself; the name Decorated proves nothing, and is simply incorrect, buildings in that style being perhaps more commonly found with less ornament than in either of the other two. But I must confess that I cannot admire the names of late used in the *Ecclesiologist*, First-Pointed, Middle-Pointed, and Third-Pointed. They seem to be awkward, and to point out no feature in the styles designated; and not being familiar with them, one really has to run over the succession of styles in one's head, to calculate which is the one referred to. I do not see that they are preferable even to Mr. Barr's new nomenclature by centuries, except that they do not, like that, confuse Roman and Gothick. I might just mention that, taking the latter term in the sense of Northern, Teutonic, Mediæval, a sense which it certainly has somehow or other got to bear, it seems the most appropriate and descriptive name for the style of feudal and ecclesiastical Europe. The term Gothick balances Roman, and now certainly no more exclusively calls up the idea of the particular followers of Alarick, than Teutonic does that of the individual warriors, whose size, according to Juvenal, caused such astonishment and delight among the crows of Vercellæ. "Christian" of course, in my view, is equally applicable to Romanesque; and "Pointed" seems to require "Round" to balance it; and I do not think one could with a grave countenance call Brixworth "First-Round," and Iffley "Second-Round."

The Reviewer has one passage of which I must fairly confess that I do not understand the meaning; I mean where he says that I, though "evidently anxious to adopt a metaphysical view of the question, most unconsciously to myself assume a thoroughly material one in my

estimate of the respective merits of the two periods, and make all continuity, all verticality, to consist in, not what we may call the soul, but the body of the building," &c. The soul of the building is, I suppose, the general idea which the building itself expresses, but the building being purely material, can only express the idea materially, can only express verticality, for instance, by "unbroken vaulting-shafts," &c. &c. The verticality of the actual building, the expression of the ideal verticality, can only consist in the means by which that expression is carried out, or rather can only be a result proceeding from them.

The question as to the inferiority of parts in Perpendicular, seems to me simply to arise out of the distinction between the two styles. Where the parts are rested in and retain a separate existence, they are naturally more thought of, and more elaborately worked, than when they are viewed merely as joining to form a whole. The Reviewer would seem to take it for granted, that the beauty of the whole depends on that of the parts, whereas surely it depends more on their harmony, proportion, and arrangement, than on their richness and beauty separately considered. The fact of the parts retaining a separate existence I cannot but consider as marking an imperfect state; yet there is no absurdity in supposing that an imperfect state either of nature, art, or morals, may call out, incidentally, beauties or excellences which are denied to the perfect one.

The question as to future developments I did not mention, because it did not seem connected with my subject, which was an investigation into past ones. Yet there was a sentence in my paper, which would seem to imply that I allowed the abstract possibility that a style might be hereafter better developed than it has at present been. In p. 92 I say, "It is even possible that the principle of the style may have been never fully worked out—though I am far from allowing that such was the fact—so that Perpendicular may be a less perfect development of its own principle than Early English; and yet that principle have been one containing greater capabilities of perfection than the other." Of this abstract possibility there can of course be no doubt, as everything human must contain something of imperfection; but probability I must confess I see none.* Indeed, my belief is,—what was the practical drift of the second part of my paper, though from many causes it could not there be introduced,—that Romanesque, and not Gothick, is the style to be now adopted, and that *because* I consider the latter to be the language of the period when the Church was most fully developed as a power controlling the world. The Reviewer says that we should not build Romanesque, because "we are not living in the twelfth century, and none of our descendants will, so that it is impossible to reproduce the architecture of that peculiar and eventful period." This argument would of course tell equally against building Gothick because we do not live in the thirteenth, fourteenth, or fifteenth centuries. But I do assert, that though we do not live in the twelfth century, the lesson we need is that conveyed by the style of that century; the temptation

* I mean probability of developing a more perfect style, not of carrying out an existing style more perfectly in individual instances.

now surely is to despair in adversity, not to be corrupted by prosperity, With our Church in bondage, "imperfectly recognized and developed, cramped in her energies equally from within and without," our Bishops nominees of the Prime Minister of the day, our Synod as unconstitutionally as sacrilegiously closed, with Temporal Courts interfering with a Metropolitan's most purely spiritual functions, our Abbeyes lying desecrated and forgotten, our Cathedrals plundered, our Universities threatened with similar spoliation, which period is most akin to our own? which lesson do we need,—that by which Poore and Wykeham, amid the smiles of the world, in the full feudal power of the Prelates of their time, with the great ones of the earth doing homage to their princely state, were taught to look beyond this world and its dignities, and rise in heart and mind to that heaven, whither every portion of their glorious works led alike the eye and the heart of the worshipper;—or that by which S. Anselm and S. Thomas learned, amid the complication of tyrannies which then threatened the Church, still to look on in faith to a brighter day, and were enabled to endure every form of persecution, trusting in the sure promise of her Lord? Of course, no period in a nation's history can altogether recal a former one, but I think there can be but little doubt whether of the two our position most resembles.

I will close this long rambling letter, by remarking that my view of the symbolism of the two great forms of Christian Architecture differs materially from that expressed in the review of Professor Dyce's work. In that article, they were viewed as setting forth respectively the struggle and triumph of an individual Christian, whereas I looked on them as expressing the condition of the Church at the time when they severally arose. The two views, which are combined in your article on Past and Future Developements, have a connexion, inasmuch as the struggle and triumph of the individual are analogous to, and symbolize those of the whole Church; but I do not think the former are immediately symbolized in the two styles; the idea seems not to occur so naturally, and no reason can be given why they should enter into the symbolism of successive styles, while these would most naturally express the spirit and circumstances of the Church at the periods when they respectively arose.

This letter ought, if written at all, to have been written long ago, but I must plead in my excuse the pressure of Academical engagements throughout the term that has just concluded, and I have taken the first opportunity afforded by the comparative leisure of the present vacation. With many apologies for trespassing so long on your time,

I am, Sir, yours obediently,

EDWARD A. FREEMAN.

Trinity College, Oxford, April 3rd, 1846.

[We are compelled to defer our answer to this interesting communication till our next number. In the meantime, while thanking Mr. Freeman for his very friendly spirit, and acknowledging the ability he has shown in vindicating his opinions, we must confess that our own views remain unchanged.—ED.]

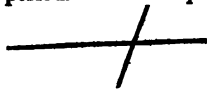
LYCHNOSCOPES, OR VULNE-WINDOWS.

WE return to the subject of lychnoscopes. We endeavoured to prove, in our last number, that the west windows of aisles, and more especially of north aisles, were, in a marked manner, different from the other windows of a church,—so far as the earlier styles were concerned. We showed that the tracery frequently took the shape of a spherical triangle; and that rose-windows, when found anywhere, were found here. We suggested that, from the well-known symbolical representation of the SAVIOUR'S Body on the Cross, by the ground-lines of a church, these windows, occupying the position of the Feet, might probably represent the Wounds thereon: and we noticed some details which seemed to favour this view.* And we concluded by observing that, granting the above hypothesis, the *vetata questio* of lychnoscopes might perhaps be settled, by imagining them the representation of the Wounds in our LORD'S Side.

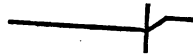
Now, it may carry some conviction to our readers, as we own it does to ourselves, to know that we had observed and had endeavoured to account for pede-windows, before we thought of applying the theory to lychnoscopes. We were considering the objection, What then symbolizes the Wound in the Side?—(for those in the Hands can hardly be set forth in a more marked way than by the transept lights, where, by the way, rose-windows often occur,) when it struck us that lychnoscopes help to explain, and were themselves explained by, pede-windows.

There has been long a general impression that lychnoscopes must be symbolical, because it is almost possible morally to prove that they could not have had a practical use. The design of an (often unglazed) aperture in a church-wall must have been,—to look out of, or to look into; to speak out of, or into; or to hand something out of, or into. But, in some cases, the lychnoscope is almost level with the church pavement, and therefore could not have been used for either of the two former ends; and an arrangement at S. Mary, Othery, Somerset, precludes the last. Here the tower is central: one of its angular buttresses projects before the lychnoscope; and an aperture is opened through it on this account. But had the object of the lychnoscope been to receive anything handed in from without, or even (as it was once believed,) to hear confessions, this new aperture would have been altogether useless and absurd.

We will now consider the principal objections that may be brought against the theory. And first, it may be said that, however certainly the general ground lines of a church do possess the symbolical signification that we have attached to them, it is to consider the matter too curiously to draw from it the minute inferences to which we have referred. We reply, that nothing can be more in accordance with the principles and practice of the Hieratic period. For example,—the ground-plan of S. Hilary, at Poitiers, is this:

 where the curious position of the transepts may be supposed to symbolize the SAVIOUR'S Hand upraised in blessing towards the penitent thief; and depressed in denunciation of the other. Again, in the church of

Treray, (Charente Inférieure,) the ground-plan is this:—
another method of symbolizing the Catholic Tradition
that our LORD expired with His Head to the Right



* We had in our last number quoted S. John the Baptist, Bressingham, as an example of a pede-aperture: we are informed that the description to which we trusted is incorrect. In its stead we will mention the elaborate pede-window at S. Nicolas, Bradwell, Suffolk: a rose, with a quatrefoiled star in the centre.

Side. And still more strangely, the church of Blanc, (we think in Bretagne,) is of this shape:—



of S. Genitor, and the decollation of

It may, however, justice, that the

found on the south side of the church, whereas Catholic art has usually represented the Wound on the Right Side. It would lead us too far from our subject to discuss whether this be simply symbolical, or a tradition of fact: the words of the Evangelist, who relates the Effusion of Water as an astonishing miracle, seem to point to the latter belief. But symbolically,* as the bride of the first Adam was formed out of his right side while he slept,—so the Church, which is the Bride of the Second, was formed by the Blood which flowed from His Right Side, while He slept the sleep of death on the Cross. Therefore, though the representation is not universal, we do not deny that Catholic artists have most generally pictured the Wound on the Right Side. But we meet this difficulty with another. No one can now doubt that the inclination of the chancel represents the inclination of our LORD's Head. Now Catholic Tradition *invariably* represents Him to have bowed His Head to the right hand; while yet in England the disorientation is generally to the south; (in France it is almost universally to the north). Now here is a parallel case:—the symbolism is not perfect, yet no one doubts that it exists. And, in this case, without any assignable reason; whereas, in the case of lychnoscopes, they could not so well, in many instances, be placed on the north side, on account of the sacristy, which would in all cases have obscured them,—and in some, actually been in the way.

Again, it may be said, that the position of the lychnoscope is not, anatomically speaking, correct. Coming above the transepts (where there are any), it comes above the shoulders, which is manifestly wrong. But this objection shows a very small knowledge of Hieratic principles. In Romanesque and Early Pointed, the chancels are often as long as, often longer than, the nave; which, if literally interpreted, would mean that the Head was the same size as the Body. That is, in the most symbolical period of English art, the real form of the human body was most widely departed from. In truth, we must not expect this kind of accuracy. In the church of S. Genitor, for instance, just referred to, the chancel is not actually, but only approximately, severed from the nave; and this was considered enough for the builder's purpose. At the same time, which is not a little curious, in churches that have chancel-aisles, an arrangement is sometimes found, which is supposed to be an interior lychnoscope, a kind of aperture in one of the piers,—generally the westernmost,—on the south side. Here the position is more than usually accurate, being (as it were) within the Arm; and it is a general,—we only want more information to call it an universal—rule, that in these churches lychnoscopes are not exterior.

We will notice but one more objection, and we confess it at first sight to be a formidable one:—What, according to our explanation, becomes of double lychnoscopes? We would remark, but simply by the way, that this arrangement is not common, and when it does occur, seems to run in localities. For example, in twenty-three churches in Northamptonshire, selected at random, fourteen have single lychnoscopes on the south; one, a single one, on the north; and eight are double. Now, our view of the case is simply this.—We

* Summus Ipse Reparator Orbis, DEUS et Homo JESUS CHRISTUS, non incolat Paradisum sed Dominus, Capite inclinato in Cruce dormivit, ut inde El formaretur Conjux, per id quod de Latere Dormientis emixit.....jam profecto figurabatur CHRISTI Sponsa, quando prima mulier facta est de latere viri dormientis.—Sebast. Perusinus, in Vit. B. Columbæ Reatinæ; Bolland. Mai. V. p. 323.*

have seen that, in the opinion of early Catholic artists, it did not matter on which side the Wound was represented. Architects, therefore, in building churches, were in some cases anxious that, from whichever side they were viewed, they should set forth materially this Wound; the rather as, by a common and popular saying, the formation of the Church was attributed to it, rather than to any of the others. But, as no person could see both sides of the church, from the exterior, at once, it was thought allowable to double the representation. A manifest impossibility is often adapted in this manner, for the sake of visibility, to keep some great truth in sight. Thus, in a fresco described by M. Didron, in a Greek monastery, our Lady, holding her Divine SON, is pictured with three arms, to signify the part which Each Person of the Ever Blessed TRINITY had in the Mystery of the Incarnation.

And sufficient has been said to show why the Wound in the Side should be more forcibly and prominently symbolized than any other. Whatever is connected with the spiritual Church has always claimed the largest share of representation in the material. A belief in the Holy Catholic Church is not, —none will say so,—of greater moment than a belief in the HOLY GHOST: yet the former is symbolized in the ground-lines of every church, while the latter, in many, finds no place. In like manner, that Wound which was held to be more intimately connected with the very foundation of the Church, would naturally claim a more prominent place in her material edifices.

We will remark, by way of conclusion, that a symbolical origin of lychnoscopes is strongly favoured by the fact, that they exist, almost entirely, in the most symbolical styles. In Late, and even in Middle, Pointed, they are comparatively rare. That we can only point at present to one Romanesque example in England,—S. Margaret-at-Cliff, Kent,—now blocked, (though probably many more exists,) must be attributed to the great rarity of unaltered Romanesque chancels. In the very rude early structures of Guernsey and Jersey, lychnoscopes occur.

If the above explanation should appear satisfactory, (and we shall hope, ere long, to bring additional matter to bear on the subject,) we should recommend the adoption of the term vulne-window, for the name lychnoscope.

CAMBRIDGE CAMDEN SOCIETY.

THE Committee of the CAMBRIDGE CAMDEN SOCIETY issued a Report last December, giving an abstract of their proceedings up to that date from the time of their election in May, 1845. They now beg to present to each Member a summary of the affairs of the Society since the last announcement.

The following new Members have been elected by the Committee:—

CAPTAIN BALLARD, Danbury.
A. W. FRANKS, Esq., Trinity College.
J. W. HEWETT, Esq., Trinity College.
REV. H. HUMBLE, M.A., Durham University; Newcastle-on-Tyne.
R. LAWTON, Esq., Chertsey.
CORNELIUS PAINE, Esq., Jun., Islington.

SIR THOMAS PHILLIPS, Temple.
REV. DR. PROCTER, Kemp Town, Brighton.
REV. W. UPTON RICHARDS, M.A., Exeter College, Oxford.
R. J. SHAW, Esq., 5, Chancery Lane.
ALFRED H. STEPHEN, Esq., Trinity College.

The following grants have been made:—

	£.	s.	d.
The Norman Tower at Bury S. Edmunds	10	0	0
Restoration of S. John, Croxton-Kerrial, Leicestershire	5	0	0
Rebuilding of S. James, Woolthorpe	5	0	0

	£	s.	d.
Restoration of S. Julian, Wellow, Somerset	5	0	0
Restoration of SS. Peter and Paul, Dorchester, Oxon.	10	0	0
Restoration of S. Mary, Chedzoy, Somerset	5	0	0
Restoration of S. Leonard, Beaford, Yorkshire	7	0	0
Restoration of S. Mary, Halstock, Dorset	3	0	0
A Chalice and Paten, of the Society's Manufacture, to the new church called Christchurch in the parish of S. Laurence, Sydney, New South Wales.			

The Committee have issued a new advertising sheet of the Society's publications.

The sixth number of the *Illustrations of Monumental Brasses* is now published, containing four subjects and four illustrations, with title page and index. The memoirs are of

JOHN DE GROFHURST, (Priest)—from *S. Margaret, Horsemonden, Kent.*

SIR JOHN DE NORTWODE—from *SS. Mary and Sesburga, Minster, Isle of Sheppy.*

WILLIAM DE LODYNGTON, (Justice of the Common Pleas)—from *S. Peter, Gunby, Lincolnshire.*

JOHN MAPLETON, (Priest)—from *S. Mary, Broadwater, Sussex.*

This part completes the work. It need hardly be observed, that the merit of the *Illustrations* was not meant to be simply artistical:—they were designed as a popular method of interesting, in the preservation of monumental remains, those who are connected, either with the churches in which they exist, or (and that more particularly,) with the individuals whom they commemorate. The Committee are glad to believe that they have, in some degree, answered their end. The lithographed views of the interior of *S. Sepulchre's*, Cambridge, and of the stalls in *S. Mary's*, Lancaster,—two of the illustrations of the last number, — may be purchased separately at the price of one shilling each.

It having been reported that the Fourth Edition of the Society's "Hints on the practical study of Ecclesiastical Architecture and Antiquities" is quite out of print, it is determined to prepare without delay an improved edition of the work, making the treatise more general in its nature and objects. The aid of all persons interested in Ecclesiology is requested, particularly that of Members of the Society. Communications may be addressed to the Secretaries. The Committee beg to thank all who have forwarded communications in reply to the invitation which they have made through the pages of the *Ecclesiologist*.

The Committee have determined to adopt the nomenclature of the styles suggested in the *Ecclesiologist*, New Series, Vol. I. p. 49, namely, First-, Middle-, and Third-Pointed. It will be their endeavour to improve generally the terminology of the new edition.

The First Part of the Society's Transactions is reported to be out of print, and not many copies of the Second Part remain. The *Illustrations* of the Third Part will be issued as soon as possible.

The Tenth and Eleventh Parts of the *Instrumenta Ecclesiastica* have been published since the last Report. The contents are,

PART X.		PART XI.	
Plate 55. Chalice and Patens.		Plate 61. Altar Candlesticks.	
„ 56. Cruets or Flagons.		„ 62. Funeral Pall.	
„ 57. Altar Candlesticks.		„ 63. Church Chairs.	
„ 58. Offertory Basin.		„ 64. Altar Coverings.	
„ 59. Altar Cross.		„ 65. } Stone Lichgate.	
„ 60. A Crown, or Corona Lucis.		„ 66. }	

The Committee have agreed to sell the Working Drawings of the Chancel of All Saints, Hawton, Notts, to Members for One Guinea.

The Committee have hired the rooms, at present occupied by the Society's Collections, of Mr. Walters, until Midsummer, 1846.

The First and Second Numbers of the *Ecclesiologist*, which had been reprinted by Mr. Stevenson in a third edition, have been purchased from his successors Messrs. Macmillan, and entrusted to Mr. Walters, who has the rest of the Society's publications.

The Committee have now to report, with much regret, that Mr. F. A. Paley has resigned his office as Secretary and his place on the Committee, in the following letter :—

Peterbro', Dec. 27, 1845.

MR. PRESIDENT AND GENTLEMEN,—I have come to the resolution to resign my office and place on the Committee of the Cambridge Camden Society. My motive for this is the consciousness that for a long time past the duties I have undertaken have been most inadequately and inefficiently discharged; in fact, I have held little more than a nominal office, and I regard this as unfair and delusive to the Members of the Society. A severe illness, from the effects of which I am not likely soon to recover, renders me quite incapable of undertaking any more than my own sufficiently laborious engagements. I therefore feel confident that you will have no hesitation whatever in at once accepting my resignation.

I beg to add that not the smallest disagreement with any proceedings or Members of the Committee has induced me to take this step.

I am, MR. PRESIDENT AND GENTLEMEN,

Your most faithful Servant,

F. A. PALEY.

The Committee, in accepting his resignation, have expressed their sense of the many benefits he had conferred on the Society, and their sorrow that his engagements and health have compelled him to retire from his office.

Attached to this Report will be found the Audited Accounts of the Society's Funds, from the last Anniversary to March 19, 1846.

The Committee have been actively employed in considering applications for advice from different quarters. Of these they can only mention a few of the most remarkable cases. And first in importance comes the following letter from the Lord Bishop of Colombo, one of the Patrons of the Society, who had already consulted the Committee on the subject before leaving England.

Kew, Colombo, Dec. 16, 1845.

MY DEAR SIR,—Our Cathedral project is advancing, and has been well received. The difficulty is the site: the Government are very co-operative, but have no ground at their disposal within two miles of the principal part of Colombo; there they offer me five acres for a Cathedral, and as many more for a future Episcopal Residence, in the Cinnamon Gardens. For a new church the site is very happily chosen, as buildings are rapidly spreading in that direction; but I have misgivings as to the propriety of placing the Cathedral there.

Now for the plans: I should like the architect you mentioned to me to send some design. It must not, however, be very large, because all our churches are open on all sides to the air, with open verandahs and arches. The voice therefore in a very large building is soon dissipated or broken by the currents of air. We have no Punnahs, or closed buildings, as in India. We have no artisans able to work in stone; simplicity therefore is essential. In fact, I see no stone buildings any where. The Dutch are massive, and large, and all open; and all of brick, covered with Chunam, a kind of stucco-work, the effect of which is good, and very durable, being made of coral-limestone. My own idea is that a plain cruciform structure would be best; of simple design, good and correct proportion, but not too large, and admitting of addition, by a future generation, if needed: Early English, with a cloister round to serve as verandah, and clerestory windows. If you can procure me a design from the Camden, of this character, (and the sooner the better,) you will be doing both the Church and State good service.

Believe me, yours very faithfully,

A. J. B. HOPE, Esq.

J. COLOMBO.

Mr. Carpenter, who had had previous communication with his Lordship and

the Committee, was instructed to prepare a design; the ground-plan of which has been forwarded for approval to the Bishop.

A letter has been received from the Rev. G. Hudson, S.P.G. Missionary at Miramichi, in the diocese of Fredericton, asking advice as to several points connected with the building of a church in that place. Messrs. Powell of Whitefriars, in this case, offered to make a reduction of ten per cent. on the cost of their flowered quarries. A letter worked from a design in the *Instrumenta Ecclesiastica* has since been sent out.

Among the grants enumerated above, is the gift of a Chalice and Paten to Christ Church, S. Laurence, Sydney, N.S.W.; a church completed in spite of great difficulties, in the most excellent spirit, by a zealous Member, the Rev. W. H. Walsh.

Mr. G. E. R. Gordon, H. M. Chargé d'Affaires at Stockholm, a Member, has requested some designs for a chapel for the British residents at Guttenburg; which have been entrusted to Mr. G. G. Place.

The designs preparing by Mr. Carpenter, for the very great work of the complete restoration of S. Patrick's, Dublin, have several times come before the Committee.

A particularly interesting case has been brought before the Committee, namely, a chapel to be attached to an Union Workhouse. Mr. Butterfield is commissioned to submit a plan.

Other applications from architects or others, with respect to new churches, restorations, or details, the Committee do not think it necessary to specify.

The Committee rejoice to state, that several very kind communications and presents have passed between them and the sister society at Oxford. They have taken pains to supply to the various Societies in union with the Cambridge Camden Society complete copies of the publications; and, at the request of the Lincolnshire Architectural Society, although it is not associated, they have presented their works to the library of that body.

The agents for the sale of the Society's publications have been all supplied with catalogues and some stock on sale.

At the kind instigation of M. Didron, the Editor of the *Annales Archéologiques*, and Secretary of the *Comité Historique*, the Chairman of Committees was authorized to address a letter to M. de Salvandy, Minister of Public Instruction in France, requesting on the part of the Society to be admitted to union with the *Comité Historique des Arts et Monuments*.

The Committee wish to record their thanks to Mr. Butterfield for his valuable aid in the series of the *Instrumenta Ecclesiastica*, and in superintending the various works instituted by the Society. They desire also to express their great satisfaction with the several workmen employed.

The Committee will summon the next General Meeting, the Seventh Anniversary one, in London, on May 12th next; and will be prepared, according to the instructions they received at their election, with a set of Laws, to be then submitted to the Members for approval.

[The statement of the accounts referred to in this Report is omitted in the *Ecclesiologist*.]

OXFORD ARCHITECTURAL SOCIETY.

THE last meeting of Lent term was holden in Holywell, on Wednesday, March 25; the President in the chair. The following new members were admitted:—

The Very Rev. the Dean of Llandaff.
Mr. Martin Sharp, Oxford.
S. G. Harris, Exeter College.

F. Barchard, Christ Church.
R. T. Palmer, University College.
J. C. Sharpe, Esq., London.

The President read the list of gentlemen to be balloted for at the next meeting.

The Rev. C. F. Chretien, Hon. Sec., read the Report of the Committee, which mentioned the completion of the sedilia and great south window in Dorchester church, the commencement of the restoration of the Jesse window, and the result of Mr. Harrison's inspection of the east window. The election of Mr. Master, of Brasenose College, as a member of the Committee, in the place of the Rev. J. W. Knott, was announced, and the members of the Society urged to activity in collecting information during the vacation.

The President then read a long list of presents, among which were a cast from the font in S. Giles's church, Oxford, several publications of the Cambridge Camden Society, &c.

Mr. Lowe of Lincoln College read a paper on "Monumental Architecture." After some remarks by the Rector of Exeter College, Mr. Parker, the President, and Mr. Freeman,—

The Rev. A. P. Forbes, of Brasenose College, exhibited some drawings of Scotch ecclesiastical buildings, and made some interesting communications respecting them. Some remarks upon the same subject were made by Mr. Parker, the Rector of Exeter College, and Mr. Jones. The meeting then dissolved.

EXETER DIOCESAN ARCHITECTURAL SOCIETY.

THE annual meeting was held at the College-hall, April 15th, the Right Rev. Bishop Coleridge being in the chair. The meeting was a very interesting one, and the members generally appeared to be entering very warmly into the real objects of the society.

The annual report was read by one of the Secretaries, the Rev. N. F. Lightfoot. The Rev. Prebendary Hole moved that the report be adopted and printed, and in a warm and energetic speech acknowledged the great and incalculable benefits which such societies had effected, for which the thanks of the Parochial Clergy were most justly due. The motion was seconded by Rev. Canon Bull, D.D. The Treasurer's report showed a balance in hand, at the end of Dec. 1845, of £159. 10s. with £36 in arrear for 1844, and a considerable arrear for 1845, which the number of Transactions laid on the table at the meeting will soon lessen. That the report be confirmed was moved by J. Carew, Esq., and seconded by Ven. Archdeacon Barnes, D.D., who desired, as Archdeacon, again to acknowledge the benefit which the society was effecting.

The following new members were elected :—

A. J. B. Hope, Esq., M.P.
Rev. W. H. Toms, Combmartin.

H. H. Treby, Esq., Plympton.
R. J. Marker, Esq., Uffculme.

A handsome present of books from the Cambridge Camden Society was laid on the table, for which the thanks of the society were expressed. Mr. W. Coppard presented a drawing of stained glass, from Clifton S. Mary; and the Rev. J. L. Fulford, eight reduced drawings of stained glass

from Exeter cathedral; a drawing of a parclose screen, Halberton, and of a cope at S. Mary's, Stoke Canon. H. Champernowne, Esq., Dartington, proposed the election of the following officers: and the Ven. Archdeacon Barnes seconded him.

PATRON.	
The Right Rev. the Lord Bishop of the Diocese.	
PRESIDENT.	
Lord Clinton.	
VICE-PRESIDENTS.	
Dr. Bull.	Ven. Archdeacon Froude.
Canon Bartholomew.	J. Garrett, Esq.
SECRETARIES.	
Rev. P. Carlyon, M.A.	Rev. N. F. Lightfoot, M.A.
TREASURER.	
W. Miles, Esq.	
ARCHITECT.	
J. Hayward, Esq.	
COMMITTEE.	
The Officers of the Society.	
The Ven. the Archdeacon of the Diocese.	
The Members of the Chapter in residence, being Members.	
The Secretary of the Diocesan Church-building Society.	
W. Buckingham.	Capt. Locke Lewis, R.E.
Rev. S. Burn.	Rev. W. Malloch.
F. C. De la Garde.	— Shapler, M.D.
Rev. Hinds Howell.	T. G. Norris.
Rev. J. L. Fulford.	J. Garrett, Jun.
W. Crabbe.	Rev. J. Toye.

An interesting paper on the following subject,—“Church Restoration more a matter of duty than of taste,”—was then read by the Rev. J. L. Fulford. After a vote of thanks to the various officers of the society the reader of the paper, and to the Right Rev. the Chairman, the meeting separated.

The Transactions for 1845 consist of a paper by N. Gould, Esq., architect, on the Towers of North and North-West Devon; on the Churches of Cornwall, by Rev. F. Haslam; the Quarterly Report for July, 1845. There are several engravings of towers, and three of the noble screen at Atherington. Rough notes of the churches in the deanery of Dunkeswell and of part of the deanery of Tiverton were ready for distribution amongst the members.

REVIEWS.

A Treatise on Painted Glass, showing its applicability to every style of Architecture. By JAMES BALLANTINE, Edinburgh. London: Chapman & Hall. Edinburgh: John Menzies. 1845. 8vo. pp. 51.

MR. Ballantine begins with a just condemnation of the practice of antiquating glass, and similar unreal devices: in this we agree with him,—but we do not at all do so when he concludes his remarks with this sweeping judgment:—“In the department of painted glass, art has been decidedly retrograding, and should the public suddenly awaken to a sense of its folly in admiring and encouraging the deformities thus perpetrated, there is a danger that the art may be left without support, when it may both require and deserve it.”

He is an admirer of polychrome, both in churches and private

dwellings; and his Treatise is partly occupied in showing the advisability of the application of painted glass to private dwellings, even when not of Pointed architecture. This question we do not touch. He next gives short notices of the different styles of painted glass found in "Norman," "Primary Pointed," (the word Gothic he never uses,) "Secondary Pointed," "Perpendicular," and "Elizabethan" architecture, preferring the Middle Pointed, and then launches off again into the main subject. Some of his remarks have not much in them, as his advice about suiting the colours of glass to the point of the compass which it may face. Others however are sensible, and he has clearly got upon the right scent in many respects, *e. g.*, he condemns the Munich school for not confining their subjects by the monials; but his ideas require greater developement, and (we should fancy,) more extensive study of ancient examples. We must however protest against such advice as this:—"Ruby red is of all glass colours the most gorgeous and powerful: it holds a medial position between yellow and blue, and should therefore be kept of a paler tint than yellow, which has more light in its composition. In this way a better balance of colour is produced, and more brilliancy obtained. Dark ruby, at a distance, always looks black and smoky," and a similar counsel about blue. He has a due horror of too much yellow.

Mr. Ballantine views his subject merely æsthetically: however, he admits of symbolism in church glass.

The Picturesque Antiquities of Spain, &c, contained in the cities of Burgos, Valladolid, Toledo, and Seville. By NATHANIEL ARMSTRONG WELLS. London: R. Bentley, 1846. 8vo. pp. x. and 437; with illustrations on steel and wood.

"THE author of the following letters is aware that this (*sic*) publication would have possessed greater utility had the architectural descriptions been more minute"; and, as he afterwards implies, more "technical." This might seem, at first sight, to exclude his volume from our pages, especially as a great portion of it consists in the usual flippant Landscape-annual talk. Since however Mr. Wells, to his credit, venturing (as he does) somewhat beyond his depth, seems inclined to do his best to give as good a description of the various churches which he visited, as his lack of ecclesiological science permits, we shall, for the benefit of our readers, digest into more technical language, not without assistance from other sources, such notices of Burgos, Toledo, and Seville cathedrals, and some other churches, as his pages contain, thanking him, as we may with justice do, for really attempting to describe the churches which he visited, and not, as too many landscape tourists are apt in similar circumstances to do, cloaking ignorance by running off into some vapid sentimentalism, or half indecent narrative. His blunders, under all circumstances, we will not mention particularly.

Burgos, the ancient capital of Castille, and the home while living, as of late it has become the resting place of the famous Cid Ruy Diaz de Bivar, is still a truly mediæval city. The first stone of its gorgeous

cathedral was laid by S. Ferdinand, in 1221, and the Bishop who then sat upon its throne lived to see the entire body and half of the western two towers completed. The central portion fell down in the age when Christian and Pagan architecture were struggling for the pre-eminence, and, as at an earlier period, but under similar circumstances, at Ely, was restored in an octagonal form. The rest of the church is of a peculiar, but very rich, Middle Pointed. Its general type is that of the majority of first-rate foreign cathedrals, viz., double aisles, transepts, and apse; it has, moreover, chapels beyond the aisles. Here is also found that peculiarly Spanish feature repeated at Toledo and Seville, and with exaggeration in the Spanish cathedrals of the New World, and the new cathedral at Cadiz,—the choir in the nave, without a western entrance, and situated west of that portion of the church (the lantern) devoted to the laity, who are thus placed between the choir and the sacarium, and, in defiance of ecclesiastical propriety, command an equal view of both, through the huge brass railings, which are a feature of Spanish churches. This use is very curious: its derivation from the *chorus* of the basilics is obvious though none, we trust, will defend such a development. The west front of Burgos is very gorgeous, although the dignitaries thought fit some fifty years ago to substitute a miserable Pagan doorway for a deeply receding Pointed portal. Its distinguishing feature is its double hexagonal spires of open work (true spires like those of Freyburg and future Cologne, not diminishing towers, as at Strasburg and Antwerp). The spires are connected by an open horizontal screen. Are we, or are we not, to admit west front screens as a legitimate feature? If we are, they must be used with moderation, and not as at Orvieto, Como, and other Italian Pointed churches, be acutely gabled, nor swell to the magnitude of that at Strasburg. Burgos presents a solid one, and the glorious "wings" (we trust that our plural form may be prophetic,) of Ely, though truly *transepts*, yet do externally act as a west front screen, and the west fronts of Peterborough and Lincoln are also of this sort. The stalls of Burgos are rich cinque-cento. The upper part of the lantern is, as we have said, octagonal, below it is quadrangular, the huge pillars spreading out into conch-shaped pendentives, which spread till they are wide enough with the tower arches to sustain an equilateral octagon. The effect, though barbaric, must be extremely grand. The lantern is enclosed by gorgeous screens of brass; beyond it is the sacarium (*Hispanicè Capella Major*) filling up the apse. The pillars of the sacarium are carved round into niches, containing figures and groups, and between the pillars of the apse are inserted most elaborate groups, representing scenes of the Blessed Passion. As at Milan and Seville, there are two choir organs. There is also an organ in the north transept, approached by an immense cinque-cento staircase of oriental richness, but curious in a Pointed cathedral. Multiplicity of organs is a Spanish characteristic. Beyond the apse is the octagon chapel Del Condestable, built in the fourteenth century, 50 feet in diameter, and 100 feet high. Our readers will compare this chapel for position and shape with the venerable Crown of S. Thomas, at Canterbury, built two centuries before. This tower,

for so it is externally, with the gorgeous octagon with its low-pitched capping and lofty pinnacles, and the fairy net-work of the western spires, gives to the exterior of the cathedral an "infinite variety." It must be noticed that the ground falls 30 feet from the south to the north transept.

Now visit we Gothic Toledo. The famous cathedral of this ancient city is of the accustomed Spanish type, but it shares in the peculiarity of Milan; the exterior aisles are lower than those nearest the nave: these boast their own subsidiary clerestory and (different from Milan, where this feature nowhere appears) triforium. The apse likewise is double. The style is Late First approaching Middle Pointed. The dimensions of the cathedral are:—length, including eastern chapel, 350 feet; width throughout, 174; height, 120; that of the inner aisle being two-thirds, and of the outer, half of that of the nave. The painted glass is described as very rich. The triforia (different in various parts of the church) have a Moorish cast. We look upon the triforium of a church as, perhaps, the most important portion of it in a *metaphysical* point of view, and, of course, the absence of this feature in later churches has its meaning, and a sad one it is! The reredos is a huge, unwieldy, costly piece of cinquecento work. The pillars, which are 60 feet high, are defaced with white-wash: they suffered this degradation, as we learn from an inscription in the cathedral, in the year 1493. There are rich bronze amboness. The late sacrilege swept sadly over Toledo: but a few years ago it had an Archbishop and sixty Canons; when Mr. Wells visited it the church was barely served by four Canons! The exterior of Toledo cathedral appears flat and heavy and withal intricate.

Seville is a famous city. The pleasure-seeking tourist visits it for its cloudless skies and its Moorish arcades with bright green orange leaves in the cool courts, transmitting the sun's rays with the still, fixed semi-lustre of tropical evergreens; the Ecclesiologist is drawn thither by the fame of its vast and magnificent cathedral church, the work of Christian hands, who drove from this far spot of Western Europe, the encroaching Osmanli, and reared the holy pile to signalize its triumph, and chained to it in captivity the huge square Moorish tower, compelling it to bear bells (those holy servants of the Faith accursed to the Moslem).

*Ταρτηρσοῦ ποτάμῳ παρὰ παγὰς ἀπείρονas ἀγρυρίζους.**

Blessing on the Giralda! it is a strange tower for a Christian cathedral, but it is an enduring symbol of glorious hard won victory. Mr. Wells confirms the account we have heard of the unchristianlike strange exterior of Seville cathedral, which (as we may once for all say is characteristic likewise of Burgos and Toledo,) is surrounded by huge cinquecento chapels, and far-spreading buildings clinging on. The oldest part of the church (which is of course all Third Pointed,) is only of the fifteenth century, the work having been in progress between 1401 and 1506. Beyond its outer aisles are chapels, the whole forming

* Should our readers dialike an heptameter, they must blame Sesichorus and not us.

a huge mass, whose dimensions are,—length, 398 feet ; width, 291,—of which the nave takes 59 feet, the transepts being of the same width ; height of nave, 132 feet ; aisles, 85 feet (higher than the naves of Canterbury, Winchester, or Ely) ; and lantern, about 152 feet. There is no triforium. The nave consists of only five bays, of which two are occupied by the choir ; the sacrum of three. The lantern is bounded by bronze rails, 60 feet high, wrought by a brother of that truly ecclesiological order—the Dominicans,—who also made the amboes, where the Epistle and Gospel are still duly chanted. Mr. Neale informs us in his *Hierologus*, that the Bishop's throne occupies the usual place of the choir door, there being at Seville both a Bishop and an Archbishop. The stalls are very rich, so is the reredos. The books clad in steel or in silver work are wondrously beautiful. The riches of Seville sacristy tell of the imperial city of the kings whose dominions extended to Arabia and Saba, and the fabulous East beyond. Now the Church has fallen beneath the tempest.

Now let us look at humbler churches. Mr. Wells gives us an interior view of the Carthusian church of Miraflores, near Burgos, and 4000 feet above the Atlantic, taken from near the altar, and looking westward. This church has neither aisles or transepts, and is of very late, almost Paganising work (as its walls and the rich stalls testify) ; but if we may trust the print, its effect must be exceedingly solemn, from its dim light and ponderous vaulted roof. The choir occupies the usual place, and, if we rightly interpret the black steel-plate, there is a western door to it. Both these circumstances betoken (that is in Spain,) a church where lay-congregations are ignored. In truth it appears a most perfectly claustral church,—as a Carthusian church must surely be. In the eyes of strangers its attraction is the late and gorgeously, painfully rich, high-tomb of Juan II. and his Queen in the middle of the choir.

San Juan de los Reyes, at Toledo, was built by Ferdinand and Isabella the Catholic, in consequence of a vow made at the capture of Grenada, and must be a most striking church. It is cruciform ; more than 200 feet long, 80 wide (this must be including the side chapels or else the transepts), and 80 feet high, with a lantern, 108 feet high ; and yet it has no aisles. The space east of the transepts is extremely short. Its greatest ornaments are the fetters of the Christian captives delivered from the dungeons of the Alhambra. The cloister is a rich specimen of Late Pointed work.

Mr. Wells gives a woodcut of the west front of San Pablo, Valladolid,—a rich and huge specimen of very late, Paganising Third Pointed.

And here we leave Mr. Wells : but, reader, do not imagine that we have exhausted Spanish Pointed. Grenada, Barcelona, Valencia, and many an other antique town tell us the contrary. Spain, like other lands of Europe, bowed to the influence of the truest Christian architecture : Spain too must teach us its lesson.

Our readers will remark how infinitely less tropical in its type the Pointed architecture of Spain is than that of Italy. This is not to be wondered at, when we remember how far more tempestuous and bleak

its climate is. We wish some one would make a comparison between the cathedrals of Spain and that of Milan—the one of Italy which most resembles them. We have noticed certain ecclesiological peculiarities in the cathedrals of Spain. Will no competent eye-witness teach us (it were a curious problem), how under Paganising influences and a new climate, these developed themselves in the huge churches of the boundless regions of Mexico?

Architectural Notices of the Churches of the Archdeaconry of Northampton. No. I. Higham-Ferrers. Under the superintendence of the Committee of the Architectural Society of the Archdeaconry of Northampton.

THIS number is very well brought out in all respects. The plates are on copper, by Mr. J. H. Le Keux, from drawings by Mackenzie; instead of on stone, as is the case with all of the analogous series. We have here a ground-plan of the whole precinct; peculiarly interesting, as a school, bede-house, and cross remain round the church;—a view of the west front; and an interior of the chancel looking west, besides numerous minor illustrations. The letter-press, by Mr. E. A. Freeman, is ably done, the descriptions being generally very lucid, although the old nomenclature of styles is retained. The church is remarkable for its west door: which is double, each doorway having a segmental head, and the pointed tympanum over the two being filled with medallions carved in scriptural subjects. We are presented with a description first of the exterior, beginning with the tower, then of the interior, and lastly with a sketch of the architectural history of the church. The late curate, the Rev. C. W. Chalklen, deserves our thanks for having with his own hands brought to light some good decorative colouring on a canopied tomb, north of the chancel. Perhaps the most interesting circumstance in the architectural history, is the re-building of the tower and spire, in 1631, upon the old First Pointed design, many of the old materials being worked up again. We do not think the author has sufficiently enlarged on this late instance of good taste, with which we were particularly struck on viewing the church. Some illustrations of the occasionally unsuccessful imitation of the old work would have been of more value than wood-cuts of such shields as *Checky with a border—two chevrons (with a label for difference)—England with a label of five points*, and actually again *England* without any label, and *Checky*. A complete list of Incumbents ought always to be given in such works as this. Mr. Freeman has only given such as he supposes to have undertaken any additions or alterations of the fabric. No description is afforded of the school or bede-house. There is rather too exclusively an archæological tone about the letter-press to altogether please us. Is not this owing to the ordeal of an "Editorial Committee," numbering ten persons, besides a "Secretary of Committee of Editors," and the author? We wish the series all success.

ECCLESIOLOGICAL NOTES.

S. Mary, Broadwas, Worcestershire.—A small but interesting church, comprising a chancel, nave, and a south chapel: there is no tower, but a wooden belfry rising upon strong timbers over the west end. An ugly red brick building has unluckily been added on the south side, resembling a porch, and occupied as a school. The nave and chancel are good plain First Pointed, most of the original single lancets remain, and are more than usually narrow. At the west end were three (now closed); on each side of the nave, a late square-headed window has been introduced: the east window of five lights is of a very barbarous kind. A north door, now closed, has a plain semicircular arch. There is no chancel-arch, but there remain some very damaged portions of the rood-screen. The south chapel is a very elegant Middle Pointed specimen, having a high-pitched roof, boarded internally; on the south side, two windows of two lights, of which the hoods have corbels *internally* and *externally*, are returned; on the east side are two lancets trefoiled (not a very common Middle Pointed form), and above them a small circular window. There are two Pointed arches between this chapel and the nave, which have good mouldings and pillars of four clustered circular shafts, having octagonal bases and round moulded capitals. The chapel contains a good piscina of ogee form trefoiled, with very bold mouldings, and of great depth in the wall. The chancel abounds in encaustic tiles of great beauty, and in unusually good preservation, offering a great variety in their patterns and devices. The font has an octagonal bowl scalloped in the lower part, on a cylindrical stem.

S. Mary, Mendlesham, Suffolk.—This is a fine church, the exterior of which presents an excellent specimen of the ornamental flint work peculiar to the Eastern Counties. It consists of chancel, nave with aisles, north and south porches, and western tower, and has portions of all three Pointed styles. The chancel has had a First Pointed east window, of which the banded shafts still remain internally, but the original form is quite obliterated. On the north and south sides of the chancel are two windows with rather obtuse heads and Middle Pointed tracery, verging to Third Pointed; similar ones appear in the north aisle and in the clerestory of the nave, those of the aisle being of three lights. In the south aisle the windows are without foils, and may be early Middle Pointed. There are First Pointed doors within both porches, and the nave has on each side a fine arcade of six arches of First Pointed character, all the piers being circular columns, excepting the eastern one on each side which is rectangular, with First Pointed shafts attached to their *eastern* sides, while on its *western* side, the south pier has a toothed impost moulding, the north a curious bracket. This change in the arrangement of the piers seems to mark the limits of the chantry chapels at the east end of each aisle. The chancel-arch is wide, and springs from circular shafts. The roofs are open but very plain, thus differing from most fine churches in Suffolk; but at the east end of the nave, over the place of the rood-loft, a small portion is more enriched with paneling and bosses, retaining the original colour with the monogram *IFC*. The roof of the south chantry chapel is also painted, and in both chantries the window sill is extended as if for sedilia, but there is no trace of piscina. The tower and the porches are Third Pointed, and very rich in flint-work inlaid in stone. The ornamental bands display various devices in paneling, amongst which often occurs the letter *M* surmounted by a crown, indicating the Blessed Virgin, in whose honour the church is dedicated. The buttresses of the tower are of very good stone; the belfry story has double windows; the battlement graduated, which is common in

Suffolk; the pinnacles, eight in number, have never been finished. Suffolk is particularly remarkable for fine porches: in this instance the northern one is a grand specimen, with a parvise and fine battlement, and figures of animals *sedant* on the buttresses;—another Suffolk characteristic. The arch of the outer entrance is finely moulded with small shafts: on each side of it is a niche, and at its apex another animal figure. The windows on the side of the porch have good tracery and between those of the parvise, in front, is another niche. The south porch is almost equally rich with the northern, but has no parvise. There is a bell-niche at the east end of the clerestory and an octagonal rood-turret in the angle between the chancel and the north aisle. The font has a plain octagonal bowl on a stem of similar form. There are several very finely carved standards in the western part of the nave, which are untouched; but on some others frightful deal pens have been mounted. The pulpit bears the date 1632, and has some well-executed carving of that period: the cover of the font is of the same age.

S. Bartholomew, Much Marcle, Herefordshire.—A large and handsome church of a kind not often found in a country village. The arrangement is uncommon: a chancel with north chapel, a nave with aisles, a south porch, and a tower, between the nave and chancel, which is quite clear of the aisles. The exterior has a pleasing and unusual appearance, with its high-pitched roofs, and gables crowned with crosses, giving great effect to the outline. The roofs are covered with a kind of flags often used in Herefordshire, and infinitely superior to common tiles. The nave has a good First-Pointed arcade on each side, of four arches springing from circular pillars, mostly with plain moulded capitals, but some with rude foliage. The clerestory has curious triangular windows within flat arches, but those on the south are closed up. The roof is open to the interior, but glaring with plaster. There is a lancet at the west of the south aisle, and a square-headed narrow window at the west of the north aisle; on the north and south are various windows which seem to be early Middle-Pointed—one with no foils, one having them in the lights, but not in the head. Other windows are Third-Pointed, especially the western one, which is a large and long one of four lights with a transom. The chancel is large and has on the south side some Third-Pointed windows; its east window, as also that of the north chapel, is of three lights within a containing arch—the middle one flattened, the others acute;—these are uncommon, but are most probably original ones, late in the First-Pointed style. There is no appearance of sedilia; the tower is Third-Pointed, opening both to the nave and chancel by a large pointed arch with continuous mouldings. The lower part of the tower has two tiers of windows of two lights, open to the interior; the belfry story is finished by a good battlement without pinnacles. The chancel is divided from the north chapel by two acute First-Pointed arches, springing from a very slender circular pillar with an octagonal base. The font is a large one of cylindrical form, with a band of moulding round it, upon a square base, standing on a circular step. This church is very rich in sepulchral effigies which deserve careful examination. In the south aisle is the figure of a cross-legged knight. In the north wall of the chancel a very curious tomb, early in the Third-Pointed style, in the shape of a half hexagon and surmounted by a singular canopy, in which is some groining of uncommon character. The tomb has paneling containing shields, heads, &c.; the figure is that of a female in a religious habit in very fair preservation. In the north chapel is another fine high-tomb, with angels, shields, &c., in the paneling; and the effigies of a knight and lady of very exquisite workmanship and beautifully preserved. The style is early Third-Pointed. Another tomb is of later and debased character. The south porch has a very high pitched gable and seems to be Middle-Pointed.



NEW CHURCHES.

S. Michael, Chester Square, London.—This very showy but faulty church, by Mr. Cundy, has been recently consecrated. The site was good, but has been treated singularly badly. On first viewing the exterior, you think you see the lofty roof of the equal choir and nave of a cross church with a western tower; upon entering, you find you have seen only the transepts of a disproportionate church, with a tower and spire, north-west of the north one. The plan is very bad. There is a most mean chancel projecting from the east face of a large transept, with a vestry of nearly equal projection to the south of it; a short nave of three bays, with aisles of only two bays: a tower with its lower part open (as is the case with Mr. Cundy's church of S. Paul's, Knightsbridge,) in the position noticed above: and a porch, *only leading to gallery stairs*, at the south-west of the south aisle. The interior is of very considerable height. The style is meant for Middle-Pointed, but the whole *type* is Third-Pointed. This ruins the whole. The chancel-arch, for example, is, in idea, quite Third-Pointed. The east window of five trefoiled lights, is Middle-Pointed only in the plan of the tracery. There are three (equal) sedilia, and a panelled reredos, not badly carved, but with an unnecessary abundance of grotesque heads and animals. This reredos has five panels; four, of course, for the decalogue, &c.; the middle one for an unworthily executed and inappropriate emblem and text. Altar-chairs have been added, making the sedilia useless. The roof of the nave is continuous, the transepts not interfering with it. It is open, of small scantlings, with a low collar, and cieleed above the ordinary collar, which is supported by arched braces. Galleries run round on three sides, and block the windows. The pillars and arches are inferior; but the bases are not stilted, and the caps are flowered. The area is filled with pens, made more offensive by the addition of meagre poppy heads, merely cut out, like a section, from a plank. The doors are ornamented with 'Gothic' hinges and buttons of cast-iron. This is a disgusting adaptation. The floor exhibits cast-iron gratings for the hot water pipes, with which the warming is accomplished. An open reading pue, facing due west, stands on the north side. This is inexcusable now; and in a new church in this diocese more particularly. A lofty pulpit is on the south side. Near the west end, but far away from any door, is the font: octagonal with a poor cover, and a standing-stone on the *south* side. However, on one face, and also in the reredos, is a small carving of the patron saint. The masonry of the exterior is very bad: of rag, but laid in regular courses; a most expensive and ineffective way. The open to west stage of the tower we have already condemned. Above this is a huge stage, relieved by blank niches and clock faces: the belfry stage has windows of two trefoiled lights. Above, from among pinnacles, rises a dwarf overburdened octagonal spire.

We are greatly displeased with this church. It shows an entire absence of a right appreciation of the ancient styles; it is an attempt,—but happily a most unsuccessful one,—to find a "protestant" development of the Christian styles.

S. Paul, Brighton.—We gladly give insertion to the following letter from the architect of this church, as it explains (what we had neglected to remark with sufficient distinctness in our last number,) the impossibility of placing the tower and chief entrance in any other position. We ought also to have called more particular attention in our former notice, to the dimensions (which were purposely given,) of chancel, and nave. One correspondent has called the chancel stunted, from forgetting the respective lengths assigned to them.

REVEREND SIR,

WITH reference to the notice of the church of S. Paul, Brighton, in the last number of the *Ecclesiologist*, will you allow me to mention that the height of the spire is intended to be 283 feet, instead of 272 feet.

I feel obliged by your allusion to the difficulties connected with the site; which were of a nature to oblige me to place my principal entrance at the east end, there not being sufficient space on either the north or south sides for approaches. The west end abuts on some of the lowest class of dwellings in Brighton. The church is built in this situation chiefly to benefit this poor neighbourhood; but it is obvious that a large general congregation could not be forced to make their way to church ordinarily through such a district.

I am, Reverend Sir, your obedient Servant,

R. C. CARPENTER.

All Saints, Lambeth.—A very unworthy church has been built on the Surrey side of Westminster Bridge, which has however some few redeeming points. The plan is a parallelogram with a stunted three-sided eastern apse; and a western apse also, which however does not show on the plan, the galleries surrounding it being square. The nave is of considerable height, with open roof of mean scantlings. The clerestory is most miserable,—a series of trefoil-headed lights, without any splay whatever. The apsidal saccharium has no windows, except a sort of fan-light at the top of the semi-circular vault: an effect of Purbeck shafts is attempted to be obtained by cast-iron columns in the angles of the apse. The saccharium exhibits also some billet-mouldings,—for the style is Romanesque,—ambitiously worked in plaister. The “commandments” are richly illuminated; and to fill up the tablets the tenth commandment is split up into seven heads. “Nor his servant,” and “Nor his ass,” for example, occur as separate heads, with the N’s gorgeously rubricated. The columns throughout the church are of cast-iron. Behind the western apse is seen a great rose window, of extremely mean design, dividing the organ, which is ranged on either side. The reading pen is a tall pulpit on the south side facing due west. The pulpit soars still higher on the north side. Galleries rest on the shafts on three sides. The area is filled with pews, which are however low, and have poppy-heads. Is not a poppy-headed pew a deformity of exceeding offensiveness? The central alley alone has open seats. The font is miserably small, of sham Romanesque, without cover, but having a drain, and standing at the west end. A peculiar feature in this design is, that the tower—a tall thin square brick affair with a sharp spire—stands away from the building to the south-east, but is connected with the east end of the south aisle by an ambulatory, constructed simply and unpretendingly in brick. The

brick-work of the tower, also, is boldly and, in some respects, not unsuccessfully treated; but the effect is spoilt by the stone strip-work, and the contour of the whole is not good. Upon the whole such a church is rather a step backwards than forwards. As a specimen of Romanesque it is simply contemptible.

CHURCH RESTORATIONS.

S. Patrick's Cathedral, Dublin.—The truly noble scheme for the complete but gradual restoration of this church deserves our greatest admiration and warmest sympathy. The dean and chapter, and those who have assisted them, have laid Churchmen in general under a debt of gratitude. We desire also to congratulate the architect, Mr. Carpenter, on his very distinguished success in preparing the drawings for this great work. We think he is likely to secure lasting fame by his designs.

The contemplated expenditure is between £40,000 and £50,000: and the works are already commenced on a large scale in the Lady-chapel, at the extreme eastern end of the structure.

S. Patrick's is a fine cruciform church, with aisles to choir transepts and nave, and with an eastern retrochoir and Lady-chapel. The internal length is about 280 feet. The shell of nearly the whole building is First-Pointed: but there are some inferior Middle-Pointed insertions in the north nave-aisle; and a square tower, in the same aisle, has been added irregularly to the north-western end of the same aisle, on which during the last century a heavy spire was placed. The present state of the whole church is most miserable. The whole north transept has been re-built in *modern* First-Pointed, and is used as a parish-church: the Lady-chapel has been gutted, the groining and its pillars having been removed bodily, and a flat roof substituted. The nave and transepts have also lost their groining. Galleries, pews, and monuments, and the ordinary deformities of modern churches need not be catalogued. The outside is, if possible, worse. The west end has bad inserted windows and doors; all the parapets have been meanly embattled, and in many cases *stepped*, in approved Irish fashion: the pinnacles of the flying buttresses terminated in stone balls: doors broken through in all directions: mean offices added, and the earth suffered to accumulate round the walls. The designs for the restoration embrace the removal of all these abuses: in a word, they are complete, and almost wholly uncompromising. The north transept is to be entirely re-built, nearly after the model of the south one: the groining thoroughly restored wherever wanting, and flying buttresses added to the nave: the original want of which probably caused the loss of the ancient vaulting: the Lady-chapel will have to be re-built, its pillars and vaulting made good, and will be fitted up,—after the type of Henry VII.'s chapel at Westminster Abbey, and S. George's chapel, Windsor,—with stalls and banners for the knights of the order of S.

Patrick, who hold their chapter in this church. The choir also will be re-fitted. At present it extends under the great severy at the intersection of the cross: (there is no central tower or lantern); with a kind of stone rood-loft of no great value, and evidently made up from fragments. It will be reduced now to the eastern arm of the cross, the local choir on the ground-plan, which will be defended by open screens and parcloes. Ample accommodation for worshippers will be provided in the nave and transepts. The Cork monument, famous in the history of Lord Strafford, will be moved from the south of the altar to the south wall of the south transept. Want of space prevents us from detailing all the contemplated restorations of the fabrick. Some pillars will need to be entirely rebuilt, and also many of the buttresses. Flying buttresses, as we have said, will be added to each side of the nave. The west front will have a triplet, and double door substituted for a mean Third-Pointed window and modern door below it. Its gable will also be raised and flanked with pinnacles. We are not sure that we quite admire the vesica inserted above the roof-triplet in this elevation; and we cannot but regret a small Third-Pointed window of three lights at the west end of the north aisle, which is to be removed. The detail of the tower is to be much enriched and improved, and a worthy spire substituted for the present lump of stone. The north side will be wonderfully altered by the re-erection of a suitable transept. The south side of this will have a triplet of tall equal lancets, and a double doorway within a rich pedimented arcade of three compartments. The embattled parapets throughout will be, of course, destroyed. The east end, which recalls to our minds the east end of S. Mary Overy—will undergo a great transformation. The large oblique flying buttresses which support the (square) east end of the choir will be strengthened and moulded, and the present Late pinnacles replaced by solid First-Pointed work. The south side is at present hideous. The transept face will have a triplet, and the gable will be flanked by pinnacles. The intersection of the roofs of this church, without anything like a tower or spire to mark it, produces a somewhat remarkable effect. The choir and transepts have an open triforium: in the nave the triforium space is marked by a kind of plain panelling, that is a continuation of the hood of the clerestory windows; which are uniformly rather large, and hood lancets. The east end shows an unequal quintuplet in the gable, and a continuation of the triforium stage below it, above a pointed arch which opens into the retrochoir: an arrangement somewhat like that at Hereford. The vaulting-shafts throughout are continued to the ground. There is a remarkable increase of height in the westernmost bay of the nave groining, in order to give full dignity to the great west triplet. The mouldings are generally fine: the base moulds being less beautiful than the others. We omitted to state that it is proposed to place the organ in the triforium, in the angle between the choir and the north transept: its diapered pipes being seen outside the arch on both faces. We have only to repeat our great satisfaction with the whole undertaking, and particularly with the extremely beautiful works in the Lady-chapel, now begun. It is a singular advantage to this church to have so good an opportunity, as is afforded by the chapter

of the knights of S. Patrick holding its meetings here, for the appropriate restoration and use of the Lady-chapel.

Cologne Cathedral.—We learn from the reports of the 'Restoration Society' for the months of January and February, that the receipts for those months amounted together to 5282 thalers (=£792) making therefore a gross amount of 161,243 thalers (=£24,186.)

At the committee meeting of the Society, held on the 26th of January, the following report of the architect, Mr. Zwirner, was read, which brings down our information respecting the progress of the works to the close of last year.

"TENTH REPORT of the restoration of Cologne Cathedral, for the last quarter of the year 1845.

"It has been already explained that, in the grand undertaking of restoring our Cathedral, a short time must elapse, during which the results of our activity cannot be of any particular interest and importance, especially in those parts of the work which are to form the subject of our present report; as, according to general rule, all external works must have been suspended upon the commencement of the winter season. But in the present instance the unusual mildness of the weather has caused an exception, and the works have been carried on in the open air without interruption up to the last day of the year, so as in some measure to retrieve the delays occasioned by the long winter of the previous year, and the continued rains of last summer.

"From these causes, indeed, the working of the stone quarries more especially has suffered considerable interruptions, in a manner which could not but seriously affect the regular progress of the restoration.

"The works in the south transept have thus been frequently interrupted, and several large blocks of sandstone from Stohenheim are yet wanting to complete the third and fourth arches of the middle area of this transept, both the aisles being meanwhile completely vaulted in.

"In the north transept progress of somewhat greater consequence has been made. The columns have been carried up higher, the aisles completed, and three compartments of the middle area vaulted, while the stones for the fourth are lying all ready, and only waiting the erection of the scaffolding to be removed to their places.

"On the other hand the works in the north nave-aisle have gone forward briskly. In our last report we alluded to the old roofing belonging to this part, and to a portion of the vaulting which had to be destroyed before the great scaffolding could be put up. On the 3rd of November, the piers (*Gewölbe Pfeiler*) were first put in hand, and the work has since been so vigorously carried on, that all the eighteen vaulting bands (*Gewölbe-Gurtbogen*) could now be erected, within which the vaulting of the north aisle is to be constructed, immediately upon the opening of the ensuing spring.

"The stones for this purpose, and for the body of the nave itself are now nearly all in hand, and have to be dressed in the work-sheds during the winter. In these two hundred and eighty men are now constantly at work, exclusive of the hands required in rendering assistance in various ways.

"In conclusion, I beg leave to advert to a subject upon which a mis-

apprehension seems to have gone abroad, and become current among the public. A machine for cutting stones, invented by a locksmith of this city, and executed on a full scale by the owner of some iron works, *at their own expense*, was set up in the Cathedral works during the summer of 1844. This, for which the inventor had taken out a patent, may be represented as a planing machine, the plane being composed of a system of chisels firmly clamped together, which cut into the stone with a sort of jogging movement, while the stone itself was drawn upon an iron carriage in a direction against the edges of the chisels. Behind this set of chisels there is a second plane formed of a strong steel plate, which was to smooth the stone thoroughly, and was set in motion at the same time with the other.

"This machine was first tried upon a piece of Trachyte, from Berkum, two feet and a half broad, of medium hardness and uniform texture, which had been roughly squared; and a tolerably even surface was thus produced. But on the other hand there were deep cracks left in certain parts, especially at the edges; some of the chisels, from the excessive pressure they had to undergo got displaced and furrowed the stone; and the cohesion of the component particles on the surface generally, was materially affected. With the harder stones from the Niedermendig, these defects were not so apparent: in the sandstones however they were much more so, and the cracks in this case became so large as to render the stones altogether useless. In fine, as the attempts to remedy these evils proved unsuccessful, the complete failure of the invention has been thoroughly established.

"I had myself, upon a close inspection of the model predicted such a result, but as the inventor and the owner of the iron works were not to be convinced or diverted from their intention of making this offering to the Cathedral, they erected at no inconsiderable expense this useless machine, which they are now obliged to have taken down again; *and this entirely at their own charges, without occasioning the smallest outlay of the funds devoted to the restoration of the Cathedral.* This it is which I am particularly anxious to state here, as a false impression has become prevalent that the machine in question was paid for out of those monies.

"Another undertaking of the like kind has been attempted by a Belgian, which has proved equally abortive,—to the misfortune of an inhabitant of this city, who had credulously furnished the necessary capital."

"ZWIRNER."

"CÖLN. 3d January, 1846."

S. John Baptist, Preston Bisset, Bucks.—Some judicious restorations have been accomplished in this church. A piscina (Middle-Pointed) of simple but graceful form, has been freed from plaster and white-wash: and in the north side of the chancel has been discovered an arch of an unusual character, terminating in a stone shelf, about two feet from the floor, which is probably the credence-table. Some late brasses have been cleansed, and are to be restored to their former situations; and a huge pulpit in the middle of the chancel-arch is to be replaced by one of a reduced size, and correctly placed.

NOTICES AND ANSWERS TO CORRESPONDENTS.

Our Correspondents are requested to forward all communications in future to Mr. Masters, 33, Aldersgate Street, London.

IN the church of Alfrick, Worcestershire, an expedient is adopted to serve for the Holy Table, which we hope is unique. It is a kind of side-board against the east wall, but very far from the centre, which can be let up and down as occasion may require, and which is shoved into a corner by the pews which encroach on a large portion of the east wall. It is probably arranged in this manner to afford more easy access to a modern schoolroom lately erected on the north side of the chancel, the door of which is quite in the corner, in the only space not occupied by pews. In the same church, the substitute for a font is a square wooden pedestal, on which is mounted a common slop-basin when a Baptism is to take place.

The Archbishop of Paris has appointed a Committee to consider the question of the reform of Church Music.

In S. Mary, Stewkley, Bucks, a fine Romanesque font has been recently concealed by cumbrous and unsightly deal pueing.

Catholicus Anglicanus is informed that the Cambridge Camden Society have not (we believe,) found any stonemason in London whom they recommend for Christian head-stones.

Presbyter Diac. Sarum strongly urges us to reprint as a pamphlet, for cheap circulation, the article on Funerals in our last number. We hope to recur to the subject, and may perhaps follow our correspondent's advice. The facts mentioned by our correspondent are worthless to us, as he has not given his name.

We are compelled, from the narrowness of our limits, to postpone M. K.'s letter about the sacrarium, founded on the paper in our last number.

Mr. Phillott explains that the smaller window in the Charterhouse chapel (criticized in our last number,) was presented by the Master: the larger one, representing the Passion, by the boys of the school. The Master's window, he believes, was Mr. Clutterbuck's first work.

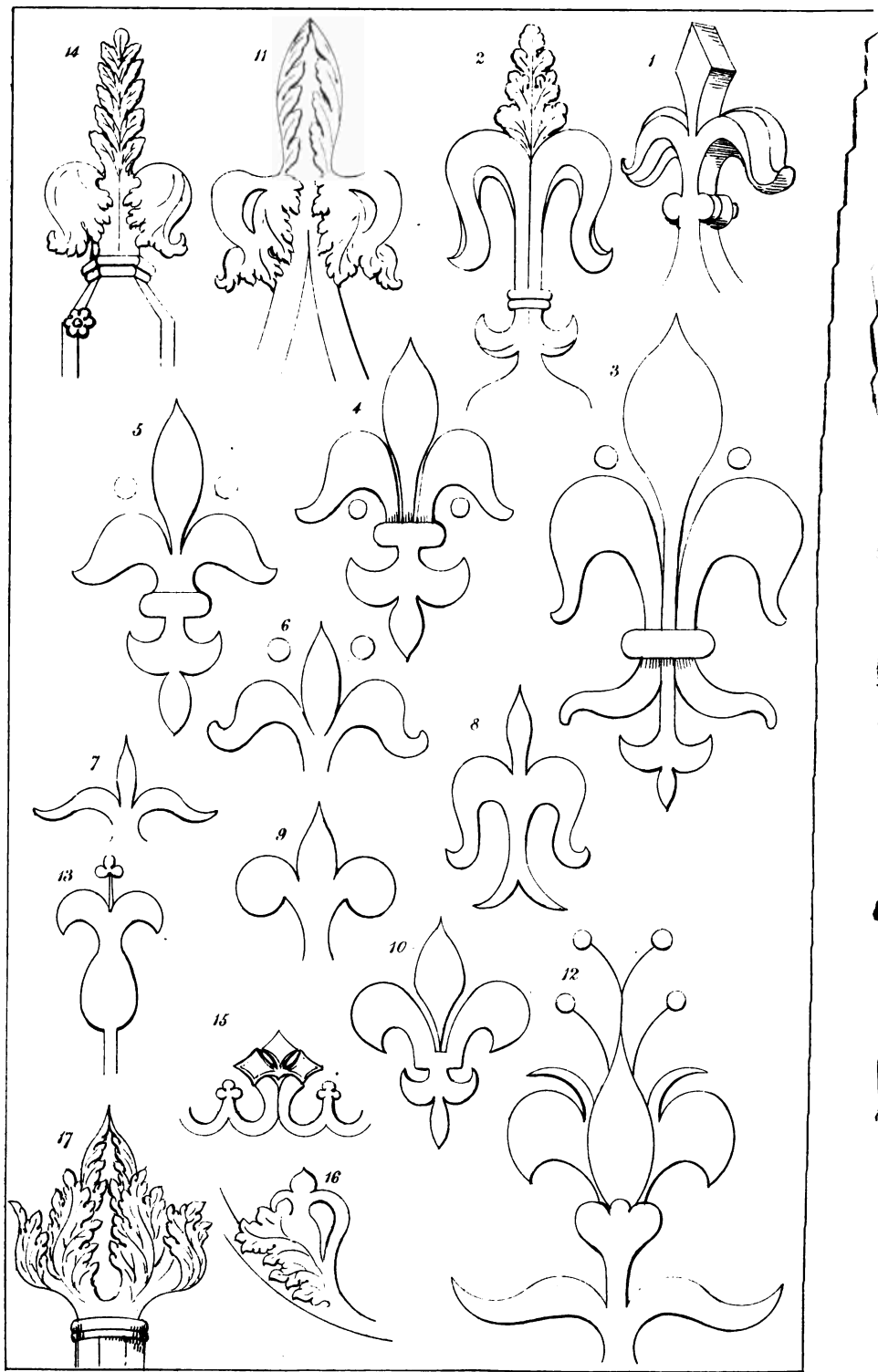
R. N. R., by not giving in his full name, has deprived us of any benefit his communication might have afforded.

Æ., who does not give his name, objects to our notice of the restoration of S. Mary Magdalene, Reigate, and condemns the architect there employed. We have confidence in Mr. Woodyer; and think that our correspondent is mistaken in thinking that he is to blame for having commenced with decorative instead of constructive works: for this (we understand) is not a case where the parish comes forward to make a thorough repair, but where an individual has got permission to make the sacrarium more decent than it used to be. We do not ourselves approve of the altar-rails; although in this church, rails could scarcely at present be dispensed with. We agree also that the new glass in the south chancel window is common-place.

Want of space compels us to omit several notices of different kinds: among others, an account of the completed works in S. Mary Wymeswold, Leicestershire.

Received:—"An Anti-Ressurrectionist," W. A. S., J. H. S., S. K. S.

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THE ECCLESIOLOGIST.

" Surge igitur et fac : et erit Dominus tecum."

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ON POPPY-HEADS.

THE above is rather an unpromising subject for an article ; it will be found, however, to involve considerations of some interest. It is in fact a somewhat curious inquiry, whence came this peculiar ornament, with its quaint, unexpressive name—reminding us of " oriel " and " triforium,"—and its restricted application to the ends of church desks or benches. The earlier editions of the " Glossary of Architecture " suggest " poop " as the derivation, defining the poppy-head as " the *high* end of a seat"—an allusion, we presume, (less apt however than ingenious,) to " puppi Palinurus ab *alta*." The latest edition, even, retains this utterly untenable notion, as appears from its describing the poppy as an *elevated* ornament : which is the more strange, because it refers us to the French *poupée* ; whereas the French for a poop is *poupe*. It is however so far more correct, that it restricts the term to the *ornament* surmounting the seat end : its earlier account seeming to understand it of the seat-end itself. Taking this then as a fair definition of the poppy-head, viz., " an [elevated] ornament often used on the tops of the upright ends [or elbows] which terminate seats, &c., in churches," what account is to be given of its name and intention ?

Now, as to the name, we cannot do better than follow the course so successfully adopted by the learned author of the " Architectural Nomenclature of the Middle Ages." His principle appears to be, that much weight cannot be attached to any mere conjectural derivation of any term, if unsupported by current mediæval usage ; but that if we can ascertain this, and assign a plausible origin for it in the old Norman-French, whence so many of these terms were drawn, we may acquiesce in such a derivation with tolerable satisfaction. And, in the present instance, he has kindly favoured us with his opinion, that, in this way only can the term before us be, with any degree of probability, traced to its origin. We recur then, in the first place, to such mediæval documents as employ the term. In the contract for Beauchamp chapel, Warwick, (Ap. Gloss.) A. D. 1450, we find mention of " a pair of desks

of timber, *poppies*, seats, sils, &c." It is not improbable that the term in this instance is meant to include the entire seat-end; but it is more reasonable to attribute this to a loose use of the term proper to the surmounting ornament, than to any idea so far-fetched and so uncoun-
 tenanced by mediæval usage as that of the resemblance to the poop of a ship. Again, in Hearne's Glastonbury, (*Ibid.*) "for the making off the dextis [*i. e.*, of the desks] in the library [of Christ church, Oxford] . . . after the maner and forme as they be in Magdalen college [*i. e.*, we presume in the chapel], except the *popie-heedes* off [of] the seites." This notice is interesting, as it seems to imply that the "popie-heede" was looked upon as an ornament proper to a church-seat only, and not to be used in the more secular "library." But the point we are at present concerned with, in both extracts, is the form of the word. We observe that it does not, in this its current mediæval form, differ materially from its modern one: "poppie," "popie," and "poppy" are all one. Neither does it seem to approximate more to the French *poupée* or Latin *pupa*. But when we find that *poppæa* was one of the forms which "pupa" had assumed in the Latin of the Middle Ages, we cannot doubt that this, and no other, is the true original of "poppie." Yet we must not hastily draw the conclusion that it was from its resemblance to a "puppet" or doll, that the name was given to it. For, in fact, the poppy-head is very seldom, though it is sometimes, in the form of a human figure:—an instance occurs in S. Andrew, Chesterton, Cambridgeshire. And if "poppy" meant merely a small statue, there is no conceivable reason why all figures in niches, &c., as well as on the ends of seats, should not have been so called: but of this there is no trace whatever. It is to a secondary sense of this class of words, then, and that a very curious one, that we must have recourse, in order to understand how the ornament we are considering came to derive its name from this source. *Pupa* (and its mediæval form, *poppæa*) is explained in the ordinary dictionaries as "*statuncula vestibus amicta*" (v. Facciol., Du Cange): in fact, it was rather "clouts," rudely formed into some resemblance to a human figure, than an image so carved. Hence the term came to be used for any small bundle similarly tied up. *Poupée* is explained in Roquefort's Mediæval Dictionary, as "botte,"—a word still in use in French, to express "a rag tied round a cut finger"; and accordingly Roquefort further defines *poupée* as "*faisceau de lin, ou de chanvre*." It was especially used of a bundle or handful of the last mentioned substance (Fr. *chanvre*,—mediæval, *canbe*,—Lat. *cannabis*,—Engl. *hemp*). This is frequently mentioned as a feudal payment: "*quatuor paupada* (or, *manada*, handfuls; or, *cerri*, curls,) de canbe." It is clear then that this class of words (*pupa*, *poppæa*, *paupada*, *poupée*, *poppie*, *popie*,) would be very likely to be applied to anything which presented the appearance of being tied together in the middle, and thence *curling over* above, and perhaps below also. Now this is on the whole a fair description of poppy-heads of all sorts, and an *exact* description of some (Figs. 1, 2). We are indebted for the hint which we have here endeavoured to work out, to the same valuable authority whom we have already alluded to. And the supposition we thus arrive at is simply this, that a small "puppet-

like" bundle of this kind being familiarly called "a poppie" in the Middle Ages, the workmen gave this name to the bunch surmounting the ends of seats in churches. And, on this supposition, it clearly appears, not only why figures in niches, &c., were never called "poppies," but also (which is at first sight more unaccountable,) why the name was never extended to the bunches of foliage surmounting crocketed canopies, &c. For these, as being merely produced, as it were of necessity, by the conjunction of the two or more topmost crockets, have not that distinct independent existence which is the characteristic of the "poppy," and which suggested the name, by its resemblance to an *isolated* bundle or handful of anything. We shall have occasion to return to this distinction in the sequel.

Thus far of the *name* of this curious ornament. A more important consideration is the nature and intention of it. For be it understood, while we think it very probable that it owes its current name to this resemblance which workmen traced in it, we are by no means disposed to grant that anything of the kind was *intended* by the form so universally given to this feature of the sacred furniture by the old church-designers. They had something more significant in view than the mere giving of an ornamental finish to an otherwise plain seat-end. Nor had they any notion of imitating "bundles" of hemp or of any other substance: *that* was a mere fancy of the workmen. There cannot be the shadow of a doubt that the figure which it was their purpose to produce in the thousand varieties of the poppy-head ornament, was that of the *fleur-de-lys*. Those which form an exception to this rule will, generally, either be found in chancels—of which some explanation will be given hereafter—or, if they occur in nave-seats, are of late and debased character. Certain it is that we have come to associate the fleur-de-lys outline so habitually with the very idea of a poppy-head, that the absence of it strikes us as something unusual. The deviations from it, above indicated, such as, *e. g.*, the circular knops of flowers (Chester cathedral), kneeling Angels, throned Bishops (All Saints, Landbeach, and Jesus college chapel), and other more fantastic varieties, seem to require some other name to designate them, as scarcely coming under the notion of a poppy-head.

It becomes necessary then to inquire what was the origin, and whence the peculiar form, of the fleur-de-lys. The origin of this emblem, both in its ecclesiastical and heraldic character, appears to be lost in remote antiquity; and it is hard to say in which character it is more ancient. On the one hand we find it in Romanesque work, an already recognised emblem*; and it is probable that it was thus employed from a much earlier time. On the other hand, the mysterious fleur-de-lys appears (as we are informed), as a royal cognizance, in the hands of the Merovingian princes, thus carrying us back to the Frank empire in the fifth century. But what the fleur-de-lys is intended to represent in either case is not so well agreed upon. We are disposed to refer it to a distinct origin in the two cases. As an heraldic cognizance it is supposed by some to have originated in the spear-head. But if a flower

* *Vide Church Poetry*, "Morwenstow," and note there.

is intended by it, there seems to be no reason for questioning that it represents the lily. Such is the uniform tradition on the subject; princes of the Frank blood being called *Liliati*, from bearing this cognizance.* And we need not seek further for the origin of their bearing it, than the nobility or royalty anciently assigned to that flower. "*Flos est rosæ nobilitate proximus*," says Pliny; and Dioscorides after him testifies that *Flos Regius* was one of the names by which it was commonly known. Hence it was natural that the Frank princes should assume it as a badge of the empire which they set up in the place of the Roman; as Napoleon adopted the imperial eagle with the like signification. As an ecclesiastical emblem, again, its *original* identity with the lily is not so clear. The older tradition, we believe, makes the pot of flowers usually introduced in representations of the Annunciation to contain flowering almonds, and not lilies; with reference probably to "the rod of Aaron for the house of Levi," which "budded and brought forth buds, and bloomed blossoms, and yielded almonds" (Numb. xvii. 8); it would thus be significant of the Priestly character and descent† of our LORD. In process of time however, it seems that the lily, and not the almond, came to be the recognised emblem of the Annunciation, and of the Blessed Virgin as the object of it; whether in token of Royal descent, or as an emblem of purity, or with reference to the mention of the Spouse in the Canticles, under the name of the Lily: a point to which we shall have occasion to return hereafter. Our present concern is with the *form* which, both heraldically and ecclesiastically, the flower assumed. The fleur-de-lys may be generally described as a somewhat stiff and conventional representation of a flower having two opposite petals turned back, the rest remaining closed and upright. Within this type many varieties of detail occur. One of the most common is where the three component parts are represented as detached, or as united by a band (Figs. 3, 4, 5), below which the petals sometimes expand again. Another variation is, that the tips of the side petals are frequently *recurved* (Figs. 3, 4, 5, 6, 7, 8); and again that small detached pellets occur as adjuncts to the flower, both above and below the band (Figs. 3, 4, 5, 6). Now it is curious to observe how faithfully all these details of the conventional form represent corresponding features in the natural flower. Fig. 12 is a copy of one of the flowers—evidently lilies—represented in a mediæval carving as growing in a plant, out of a pot. It will be seen that the band and the swelling-out of the petals below it, in the conventional fleur-de-lys, represents the seed vessel; the pellets above the flower, the stamens, and anthers; those below, probably, the seeds: the recurvature of the petals is scarcely indicated in the carving. And how true the carving itself is to the character of the lily tribe needs hardly be pointed out. Indeed it may be said to correspond most faithfully to the botanical description of the lily given by Pliny: "*Can-
dor ejus eximius . . . ab angustis in latitudinem paulatim se laxantis,
effigie calathi, resupinis per ambitum labris, tenuique filo et semine*"

* "Others affirm that the same was sent by an Angel from heaven to Clovis, the first Christian King of France."—Guillim, chap. i., § 1.

† Vide South's Sermon on the Genealogy of CHRIST.

stantibus in medio crocis." Its "spreading out to a great breadth from a narrow neck,—the lips or petals turned back all round, and the stamens (*croci*), consisting of a slender filament and anther, standing up in the middle of the flower,"—furnish as accurate a description of our drawing as we could desire. Fig. 13 is another and slightly different representation of the natural flower.

Recurring now to our conventional fleur-de-lys, we select two points for remark: the one, that the detached pellets representing the germinative parts of the natural flower are only found, we believe, in the ecclesiastical fleur-de-lys, as distinguished from the heraldic:—an indication this, that the floral character of the emblem was more distinctly kept in view in this department. The other point is the recurved form of the two outer leaves of the fleur-de-lys. This feature is equally found in the heraldic and ecclesiastical emblem, though it is of more constant recurrence in the latter. Like the feature last mentioned, it would seem to have been designed to preserve to the emblem its character as a flower.

Now the poppy-head, of which we have already observed in a general way that it was intended to bear the fleur-de-lys form, is singularly faithful in preserving the floral character of that emblem in the two ways we have adverted to. Not indeed by retaining any representation of the actual seeds or germinative features, does it maintain this character of vegetable life and growth, but by the much fuller and more genial method of throwing itself out in a thousand varieties of efflorescence and foliage (Figs. 11, 14), developing the curled and crisped leaves of the oak or vine; or weaving itself into rich intertwining masses of flowers or fruit, of pomegranates, or grapes, or acorns. In this way it endues with a new and ever-varied life the form which it bears, and lends a richness to the exquisite grace of the fleur-de-lys. But it is more especially faithful in preserving the recurved character of the ornament. The consensus with which poppy-heads exhibit this particular outline is perfectly surprising, and would seem to indicate that this had now come to be considered as almost exclusively the true fleur-de-lys form. In some instances (as in Figs. 1, 2), the conventional fleur-de-lys was imitated with some exactness. But the prevailing use was to adopt a less slender and fragile modification of it (as in Figs. 11, 14), and one better suited therefore to the massive material out of which it was now to be wrought. In fact it may be said that a return was made from the conventional mode of representation, to one more nearly resembling nature. The fleur-de-lys is but a section or elevation of the flower; the poppy-head restores to it its proper life and substance.

Such, then, is the poppy-head—a richer and more fully developed instance of the ecclesiastical fleur-de-lys;—distinguished on the one hand from all other instances of it, by its infinite variety of detail, but retaining its affinity with them, on the other, by the correctness of its outline. It is, moreover, to be carefully distinguished from other ecclesiastical ornaments, bearing some resemblance to it, and imitative, like it, of natural objects. Thus the (so called) Tudor Flower, intended probably for a strawberry leaf, so far resembles the fleur-de-lys, and therefore

the poppy-head, that it is tripartite in character ; but differs from it in that it consists merely of three leaves attached to one stalk, which is altogether different from the fundamental idea of the *fleur-de-lys*, before explained ; and the *recurved* character is altogether foreign to it (see fig. 15) : late poppy-heads, however, sometimes have this figure. No less different is it from the finial (commonly, though incorrectly so called—see Prof. Willis's Nomenclature)—though here too there is a general resemblance. The "crop"* is a bunch of foliage surmounting a crocketed canopy, and resulting from the concurrence of the two topmost crockets (fig. 17). Now the characteristic of the crocket (the First Pointed forms excepted, vid. Gloss. vol. iii. plate xxiv. figures 1, 2, 10, 11) is its lambent and flamelike, or its onward and upward growing tendency (fig. 16). Hence its compound the crop partakes of the same character—it is flamelike or vegetative—(fig. 17) ; and so is as distinct as possible, in its idea, from the poppy-head. It is remarkable that it has in common with it the *recurved* form of leaf, but with this difference, that in the crocket, and therefore in the finial, it results from an effort at further upward growth ;—in the poppy-head, from an accidental peculiarity in the form of the full-blown flower which suggested the conventional *fleur-de-lys*. Hence in the one case it is suggestive of life and motion ; in the other of a completeness and repose verging towards decay. In accordance with which it is worthy of remark, that whenever the *crocket* is transformed, as it frequently is, into a bird or animal, this is represented as moving or reaching *upwards* (e. g. the swans figured in the Glossary, *ubi supra*, fig. 3, pl. 24, as sailing upwards) : excepting only, as might be expected, the First Pointed transformations—(e. g. the reposing Angels in fig. 8 of the same plate). On the other hand, when the poppy-head is similarly transformed, the pair of animals is represented as crawling *downwards*—e. g. at All Saints, Tilney, Norfolk ; or they are suspended lifeless, as in the beautiful device of a pair of doves, in S. Andrew, Chesterton, Cambridgeshire.

Thus far of the origin of the term poppy-head, and of the strict identity of the ornament itself with the ecclesiastical *fleur-de-lys*. One point only remains to be considered ; namely, why it was appropriated as an ornament to seats, of the Laity in particular,—deviations from its proper *fleur-de-lys* form being of far more rare occurrence, as has been already observed, in the nave than in the chancel. The reason of this is, we think, not difficult to assign. But that our view may be fairly judged of, we must premise a few remarks, on a point of some importance. We suppose that none but those whose Catholicism is most hopelessly narrow, both as to age and country, will question but that by whatever degree of error great truths may have been overlaid in particular periods or portions of the Church, the fact of the truths *having been there*, however obscured, is most important, and to be received with all thankfulness. And it will be further admitted, that "by the Providence of Divine Grace," the undue and excessive prominence and enlargement given at certain times to particular portions

* Vide the preceding number (XI.) of the *Ecclesiologist*, p. 170.

of the Faith, was wonderfully made the means of conserving the doctrines thus dealt with. Thus the mediæval theory of the Papacy was nothing else than an unduly enlarged and distorted image of the great truth of the Unity of the Church, and certainly proved a bulwark against the Turk, and a silencer to the Heretic, in ages when the secular arm would have been weak against the one, and weapons of more heavenly temper were not forthcoming against the other. It was in fact:

Age after age to the arch of Christendom,
Aërial keystone, haughtily secure.

In like manner, the excessive honour paid to the Blessed Virgin had this effect at least, that it rendered the denial or oblivion of the great Truth of the Incarnation in a manner *impossible*. Error, so to speak, could not get at it. There was an outwork of defences, not always the most justifiable, but certainly very effectual. He who should impugn this doctrine, had to root up a thousand "tough and stringy roots of custom," by which it had taken hold of the popular mind. The truth was sturdily held, if not wisely; and in fact the doctrine of the Incarnation, by its very nature, lays hold on the affections. The high doctrines of the Indwelling, or the Resurrection, are surrounded by less winning aspects to the ordinary mind. But God coming down from Heaven, and becoming a little child;—this is a truth which such a mind can lay hold of, and gaze upon, and adore, as the Shepherds did. The simplest peasant-mother can image to herself something of the blessedness of it. And spirits of a higher flight can see something wonderfully engaging and elevating in the doctrine which represents all things as new-made and ennobled in Him who took upon Him our nature. It may be said then, that this is in a manner the people's doctrine;—it is placed by God's Providence in the keeping of their affections;—and in vain were it preserved in Council and Ritual, should it lose its hold there. Now, if this be the case, we are justified in recognising, in all harmless appliances used in times past, for imbuing the popular mind with this doctrine, natural means towards a right end. And without attempting here to discriminate between safe and unsafe modes of inculcating this doctrine, we would point to the one which has given rise to these remarks, as well worthy of our admiration and continued adoption. It was no mere æsthetic admiration even of the graceful fleur-de-lys, which caused this form to be selected as the characteristic ornament of the seats assigned to the Laity, from the time that such first came into use. The fleur-de-lys has from the twelfth century at least, probably for ages long anterior, been the recognised emblem of the blessed *Virgin Mother* as such. As such, we repeat;—for, it is not in any other character with which later belief may have invested her, but as the object of the Annunciation, that the symbol of the LILY is appropriated to her:—whether as an emblem of her royal descent, of her Priestly Offspring, of her purity, or, finally, of her being the "Virgo Puerpera Virgula Jesse,"—"the virgin root of the stock of Jesse," that should bear "the Lily among thorns." (Cant. ii. 2.) Probably more than one of these significations is intended to be conveyed by the pot of lilies, which, placed between the

Angel and the Virgin, is the proper conventional symbol of the Annunciation. A more innocent and time-honoured memento, therefore, of "the mystery of the Holy Incarnation," we should in vain seek for; or, consequently, any more fit to remind our people of the truth committed to their trust, by its adoption as the characteristic accompaniment of the place assigned them in the sanctuary. In chancels, which were not intended for the use of the Laity, there was not the same ground for adhering so closely to the fleur-de-lys form of poppy-heads. Of course there is no reason why other great doctrines may not be duly symbolized side by side with this in the nave likewise; rather it will be our wisdom to preserve in symbolic language the due analogy of the faith, by such admixture of compensating truths. And it is interesting to observe, that this was to a certain extent done in times past. If "the Lily, lady of the flowers," be the fitting emblem of our Lord's Human Nature, derived to Him through a pure Virgin, no less has the kingly Rose represented His Divine Nature, from a period long anterior to the wearing of these cognizances by the kings of the earth.* And accordingly the most common ornaments of seats, next to the fleur-de-lys, is the Rose. The Glossary of Architecture exhibits one of early date, (circa 1400,) where the rose forms a large boss on the shoulder of the standard; but in nave seats, it is very common to find the sides of it channelled to contain a succession of square pateræ, which in all probability were intended for roses. This juxtaposition of the two emblems presents in as lively a manner as can well be conceived, the Catholic doctrine of the Union of the two Natures in One Person in our Blessed Lord. "I am the Rose of Sharon, and the Lily of the Valleys." (Cant. ii. 1.) We have only further to observe on the symbolism of poppy-heads, that the vast variety of material objects sculptured upon them—only evermore bounded by the one outline—seems very beautifully to signify how in the great fact of the Incarnation, all things are "gathered into one," new-made and glorified:—and that the designs carved upon them often contain an additional allusion to that which their form symbolizes. We may instance one, recorded in Blomefield as existing in his time in S. Andrew, Cherry Hinton, inscribed, *Ecce Ancilla Domini, fiat michi secundum Verbum Tuum*; another *Ave Maria Gratia Plena*; the "pair of turtle doves" already mentioned as figured on a head at S. Andrew, Chesterton, and of course alluding to the Blessed Virgin's purificatory offering; and doubtless observation would elicit many other devices containing similar allusions.

* Vid. Church Poetry, "Morwenstow," and note there.

THE ECCLESIOLOGIST IN REPLY TO MR. E. A. FREEMAN.

BEFORE entering into the consideration of the subject-matter of Mr. E. A. Freeman's letter, contained in our last number, we beg leave to thank that gentleman for his kind and sympathetic tone, and for the ability which he has displayed in the management of his vindication. We had, we can assure him, on these accounts great pleasure in being made the channel of his reply, although this reply was directed against us. But free and fair discussion is the way to elicit truth, and convinced as we feel of the correctness of the views adopted by the *Ecclesiologist*, we did not fear to trust them to a controversy, maintained on the part of our adversary with such an admirable temper. Besides which, in spite of our many diversities of sentiment, there is the bond of a strong fellow-feeling between us and Mr. Freeman, that of our mutual recognition of the Catholic faith as the informing spirit of our pursuits. We both recognise the fact of there being a science of Ecclesiology, and it is in the furtherance of this science, and not of architecture merely, or antiquities, or æsthetics, that we join issue. In very truth there is a closer sympathy between us, than between the *Ecclesiologist* and any writer who should advocate the claims of Middle-Pointed on merely sensuous grounds.

Mr. Freeman commences, after a complimentary exordium, with handling that charge of unintentional exaggeration, which we brought against him in the Review, to which his paper is a reply. This alleged exaggeration he considers,—and we accept his division,—to be referable to two heads, “the exclusive attachment to one period of Gothick architecture, and a degree of narrowness of conception with regard to English and Foreign buildings” (that is, considered comparatively to each other): and he includes the Cambridge Camden *School*, and not the official publications of the Society merely, as liable to the indictment. With regard to the second head, we are amply satisfied with the explanation which Mr. Freeman gives. We are all learners, and Ecclesiology is quite a new science, and one that requires no small armament of facts for its developement. Neither the Oxford Architectural, nor the Cambridge Camden Society could possibly, (speaking humanly), have come into existence, and continued till now, without having lent its sanction to many a theory, which it has been since compelled to modify or to withdraw. Only we do not think that Mr. Freeman made it clear, (in his paper,) that he did not still consider our school obnoxious to the whole charge. With regard to the imputation of exclusive attachment to one style of architecture, we acknowledge it, and we glory in it, so far as it applies to future construction; the questions of restoration and of theoretical admiration of ancient buildings standing on a perfectly distinct ground, and requiring to be treated on different principles. We are only astonished at Mr. Freeman for not sharing in these feelings; at his not being as bigoted, if bigoted it be, in his advocacy of the exclusive adoption of the

principles of the Third-Pointed style, as the groundwork of the laws of future Ecclesiastical architecture, as we are in pushing the claims of Middle-Pointed. So no doubt he is in theory; the practical mind however, acting under the influence of a system of symbolism *ab externo*, is labouring to fill the land with Romanesque. Indeed, Mr. Freeman is quite as exclusive as we are: but he divides himself and his exclusiveness, by a curious metaphysical process; the result of which is that the theoretical Mr. Freeman is attached to Third-Pointed, the practical Mr. Freeman to Romanesque. We are however trenching on a portion of his letter which we reserve for later consideration.

The remainder of Mr. Freeman's letter may, with the addition of some minor topics which we shall notice in their proper places, be divided into four propositions: 1. That there is such a contrariety between the minute symbolism of part and of detail comprised in the system of Durandus, and the idea of protosymbolism, that both can hardly be true, and that the *prima facie* evidence for the latter and against the former is so strong, as to leave no doubt which is to be retained. That at the same time a certain general symbolism of form,—as for example the form of the cross used as the ground-plan of churches,—does undoubtedly exist: that this however is a fact which may be reconciled with protosymbolism, by the idea of general analogy. 2. That the last style of English Pointed architecture is the most perfect. 3. That our division of the styles of Pointed architecture into First, Middle and Third, each subdivided into early and late, and so making six classes, is erroneous; and the true distribution is into "two great divisions," "each subdivided into two classes, *i. e.* Lancet, Geometrical, Flowing, and Perpendicular, the French Flamboyant synchronising with the last." 4. That considering the religious condition of the present day, Romanesque is the appropriate style to adopt in our religious structures. We shall consider these propositions in order, except that we shall treat the second and third under the same head.

I. Mr. Freeman seems to labour under some misapprehension as to the *authority* of the Durandic symbolism where he talks of "arbitrary associations" and of forcing them "on minds which refuse to receive them," and draws his analogy of the various meanings, which a knot in a handkerchief may bear, and the unreasonableness of his attempting to limit them. He forgets in this parallel one very essential feature, that he is not either by appointment, or by the tacit consent of the public, constituted arbiter-general of intention. If he were to be so constituted, and were invested with despotic power, there can be no doubt, that his interpretation of the meanings of knots in a handkerchief would bear with it the stamp of authority, and rightly claim universal acceptance. As he has furnished us with an analogy drawn from common life, we will furnish him with another. Supposing some forward freshman, who had read the May *Ecclesiologist*, were to meet Mr. Freeman in company, and for the sake of making himself notorious, to maintain to the utter silencing of all rational conversation, that a handkerchief-knot must have, and had some one universal generally-accepted signification, and supposing Mr. Freeman good-naturedly to remonstrate with him upon his absurdity, and supposing

the youth to acknowledge this by that gesture more significant than elegant, which is commonly known by an astronomical name, what would Mr. Freeman say, if on his expostulating with him on this act of rudeness he were to reply, "that according to Mr. Freeman's own theory, it was wrong to clothe any arbitrary associations of contumely which this action might awaken in Mr. Freeman's mind, with an objective reality, and force them upon his mind which refused to receive them:—that, for *his* part and to *his* mind, this gesture was the symbol of the most profound and grateful deference." Would not Mr. Freeman consider such a speech to be but an aggravation of the rudeness, would not he rightly consider, that however harmless such a gesture might in itself be, yet that the tacit consent of society had affixed an injurious signification to it, which it was ridiculous to attempt to evade?

We assert then, that whether in itself absurd or not, (and the next portion of our discussion will be devoted to prove that the absurdity would consist, in its absence, not in its presence), the Durandic symbolism had a substantive and an authoritative existence; that in short, it was a law of mediæval church-architecture and church-arrangement, which though not formally enacted by any council, yet came recommended by so general a consensus of wise and holy men, as to be hardly less binding upon the conscience of a meek and reverential architect of those days, than if it had come armed with the strongest denunciations of Decretals against its violators. For the proof of this, we need only refer our readers to Messrs. Neale and Webb's translation and illustrations of the First Book of Durandus, especially the sixth chapter of the introductory essay, where its authors say, "It is very remarkable that Durandus, S. Isidore, Belet, and the rest, seem to quote from some Canons of church symbolism, now unknown to us. Their words are often, even where they are not very connected or intelligible, the same." We confess that we do not see sufficient grounds for this surmise: it is well known that neither in classical nor in mediæval times, was there any notion of moral guilt attached to the unacknowledged borrowing of, at least, short passages from a previous author; that in short there was no crime of petty plagiarism. On the other hand, had such Canons existed, we think it extremely improbable that no direct record of them should have survived. This similarity of passages however proves that consensus, which is all that we are contending for as necessary to our argument. Assuming then the existence of this minute symbolism as a fact in mediæval church-arrangement, we now proceed to show upon Mr. Freeman's own data, that it is not only consistent with reason, but that its non-existence would be an inexplicable riddle.

Mr. Freeman is a believer in protosymbolism. He will allow us to call this the symbolism of natural religion. He also admits the existence of certain general forms of symbolism, especially figuring the Christian Faith: the cruciformity of churches, for instance; also (which he does not mention, but which he must admit on the authority of the Canons of 1604) the position of our fonts near the entrance of the church; also the division between chancel and nave; also (we doubt not,) orientation. This may be called the symbolism of general

Christianity, and might be found in a Lutheran or an Arian place of worship. The minute symbolism of Hugh de S. Victor, and of Honorius of Autun, and of Durandus, which he will allow us to designate as the symbolism of Catholic dogma and practice, he repudiates, asserting of it compared with protosymbolism, that he "can hardly conceive a mind fully appreciating the one, and yet entering into the minutiae of the other."

Mr. Freeman will we trust acknowledge a general analogy between the inward character of a religion, and the outward character of its religious structures. He will acknowledge for instance, the *prima facie* probability of the Corinthian order having, as we know it did, arisen in the city whose religion was the worship of Aphrodite. He will own the appropriateness of the chief temple of the martial maid Athene being of the stern Doric style; similarly in the absence of all pictorial representation in the mosques of the Mohammedans, he will feel the presence of an idol-hating belief; while amid the uncouth forms of Salsette, he will recognise the presence of a gross Polytheism. Does Christianity overlay and destroy natural religion? No, she adopts, refines, purifies, elevates it, rears upon it a marvellous structure of supernatural dogma and supernatural practice: she is gifted with power from on high, and with her holy infusion of baptismal grace regenerates her sons, and arms them for conflicts which flesh could not engage in, but still she does not meddle with their store of natural religion, that precious legacy of patriarchal days; she strengthens, she increases it, not one iota of it does she take away. And so it is, that the instinct of natural religion prompts the Christian to build temples to The Great CREATOR, and the purity of the natural religion in him makes him, in proportion as he is pure, build them heavenly, aspiring, sky-piercing, earth-despising, not gross and monstrous, like the structures of Benares, nor voluptuous, earthly, sensuous, like those of Corinthian or Syrian Aphrodite. But still, the feeling expressed in the Pointed arch and high-vaulted nave is only that of sublimated natural religion. Socrates himself or Homer might understand the protosymbolism even of Westminster Abbey, though he never could have *invented* it;—*this* required a Christian mind.

It is clear therefore that something more than protosymbolism is required for the temples dedicated to the services of our "most Holy Faith." Mr. Freeman allows this, and grants us, moreover, that sort of symbolism which we have termed the symbolism of general Christianity. Here however he stops. Therefore our churches, the material exponents of Catholic belief and Catholic practice, display in their compacture that protosymbolism, which the religious and chaste Pagan or monotheist might feel and revel in, and that symbolism of general Christianity, which might inflame the devotion and consist with and so by not opposing corroborate the errors of the Arian or the Lutheran. And so it is that in Protestantized and neologistic Hamburg, a meeting-house is proposed to be erected, in splendour rivalling many an old cathedral, while a Lutheran monarch, on avowedly indifferentarian principles, is pushing the completion of the grandest

temple of Catholic worship which the world has ever yet beheld. And does Mr. Freeman believe that the Lutherans of Hamburg and Berlin do not feel the protosymbolism, aye and, those of them that are Christians, the symbolism of general Christianity too put forth in the Nicolai-Kirche, and the Dom of Cologne? And believing this, can he refuse to believe that something deeper than this is contained in the latter pile,—is not contained (may we not add?) in the former? Let us take an analogy, that of the superstructure of doctrinal belief in the Universal Church. Is there anything in the Creeds, the *Symbola*, to adopt their own Greek name, repulsive to the protosymbolism of Natural Religion, the belief in the One First Cause? Assuredly not: they contain this, *and something more*. A mere monotheist would subscribe to the first clauses of the Apostles' and Nicene Creeds, taking the word FATHER in a general sense. Is there anything in them repulsive to general Christianity? No; and heretics and general Christians do adopt the Apostles' Creed. This holy treasure sufficed till gainsayers waxed strong, and then She, who was, the Pillar and Ground of the Truth, found it necessary to clothe her implicit Belief in cautious, subtle, all-comprehending words; then sprang to life the Nicene Confession, and later still "the Hymn *Quicumque*." But still did either the Apostles' Creed contradict natural religion, or those of Nice and S. Athanasius contain one thing foreign to general Christianity? Assuredly not; they elevated, defined, they strengthened them, and left the old substructure unimpaired.

Such being unquestionably the mind of the Church, let us see how the case stands with respect to the existence or non-existence of minute symbolism. We see a religion, broad, singular, unique in its general features, diversified, complex, many-sided, and withal changeless, inflexible, in its more mysterious, yet not less vital, doctrines, overspreading nation after nation; we see this religion endowed with heavenly life-giving rites, and enshrouding these rites and its daily worship in a solemn, artificial system of outward action, the vivifying spirit of which rites and which action is Sacramentality,—the typifying, and so communicating, inward and spiritual grace by outward and visible signs. We see this religion demanding above all other religions complete life-long devotion of soul and body, the rendering up the best gifts of intellect and worldly substance to their CREATOR; we see this religion pervading the world and holding the great and wise of the earth within its irresistible grasp. We see one age, when this spirit of deep mysterious probing of doctrine, and of entire devotion of soul and body to the service of the sanctuary was most conspicuous; the age when a S. Thomas Aquinas and a Scotus taught, a S. Francis and a S. Bonaventure preached. We see during this age numberless temples raised to the honour of The LORD,—no paltry, inexpensive buildings reared in haste to serve the needs of the present day, but solemn, awful piles, the work of the devotion of Princes and prince-like Prelates, and abbeys, rich in ancient treasures, the production of the deepest piety and choicest wisdom, long-pondered, deep-debated, silently planned, rising by gentle steps, through long revolving years, each stone intended for eternity, and each oftentimes changed with no regard to

cost, if anything better might be devised,—every cathedral the sacred Iliad of many a master of Christian poetry. We see all this, and we know that each of these wonderful piles is the temple of Catholic worship, the glorious Throne on earth of THE MOST HIGH; and then we are called upon by one who himself most deeply reverences both them and the religion which produced them, to believe that, while on each was stamped the lesson of mere natural religion, while each contained instruction for the common troop of ordinary Christians who crowded the spacious nave on days of Holiday, yet in that wondrous profusion of cunning detail, that prolific variety of solemn arrangements, no instruction was contained for the holy band of learned clerks, of religious men and religious women, to whom the special care of the sanctuary was confided, whose delight it was to behold the fair beauty of THE LORD, and to visit His Temple, who rose at midnight and praised Him seven times a day because of His righteous Judgments,—that for these no such privilege was reserved. We are told that, while the mere worldling in some moment of transient soberness, or mere unreal sentiment, could praise the lofty vault and airy spire, and own they led his thoughts to heaven, while the ignorant yet religious peasant could recognise in the nave and choir and branching transepts, the sacred emblem of His Dear REDEEMER, Who died upon the bitter Cross for his soul's salvation, the holy, the learned Priest, the eloquent Preacher, the depository of heavenly consolations and supernatural doctrine and sacerdotal powers, inspired by THE HOLY SPIRIT of discipline, to constant contemplation of truths divine, could in this his daily home find no deeper, more intricate, more technical, more all-including teaching, than the rude Baron and the illiterate boor; that he should not in every pillar, every window, every parclose, find some food for his calm mind, ever musing upon many things.

Is this possible? does not the very nature of the case teach us that if in Catholic churches there be any symbolism at all,—if there be the symbolism of natural religion and the symbolism of general Christianity;—there too, in any but a most worldly age, must we find also some symbolism of Catholic dogma and practice.

Let us now, being so fore-armed with probabilities, look at the actual state of the case, and see if we can in mediæval records, trace out some intimations, however slight, (and but slight ones in so great a case of *à priori* probability would be sufficient,) of such a system ever having really been in operation. What do we find answering our call? mere obscure and short hints? Nothing of the sort; but long and learned volumes by men of high ecclesiastical station and of renown for wisdom, introducing us, some to one, and others to another, branch of this vast, mystical science, which produced the churches of the Middle Ages. Venerable Bede discourses of the symbolical meaning of the Jewish Temple; centuries after him, Hugh of S. Victor, and after him, Durandus, teach us the symbolism of parts and details of the church, chiefly as instructing us in points of Catholic practice, and the rule of our daily life and of Church ordinances. Honorius of Autun opens to us the deep meanings of dimension and proportion, the wonderful facts foreshadowed in figures and admeasurements.

But here perhaps we pause, astonished that in none of these authors do we find so expressly brought out as we might have anticipated, that deepest symbolism of the Catholic belief, which shadows forth the eternal verities inscribed in the Athanasian Creed. But a little reflection tells us that all these authors lived before the age, when Christian architecture had reached that highest state of advancement which it has yet attained; that this symbolism from its mysteriousness was *à priori* the one which was likely to be the last developed; and that for its development we should look with the greatest prospect of success to those features of the building which formed the chiefest distinctive characteristics of the improved style.* Accordingly we examine the tracery of Middle-Pointed windows, and there we find mystical combinations of sacred numbers which to the symbolising mind shadow forth awful truths. Thus then we advance another step in our search. When we have done all this have we exhausted mediæval symbolism? Far from it: many a deep store yet remains behind, but at present we desist; our task is not to investigate but to defend, to prove that the Catholic who, like Mr. Freeman, holds protosymbolism with or without the symbolism of general Christianity, is bound, so far from rejecting it, to adopt the minute symbolism of Durandus and other similar writers. So far as concerns this, we might conclude this branch of the discussion; we prefer however dwelling a little longer upon it, and more especially as there are still more passages than one in Mr. Freeman's letter treating on this point which require notice.

Mr. Freeman with the view of reconciling his opinion with the evident existence, in certain cases, of a minuter symbolism, adopts the theory which considers that such symbolism may be unintentional on the part of the artist; that as all nature is the work of God, those numbers which bear a high and transcendental import in the Divine Theologia, are in every respect the most perfect, and therefore, as the most perfect, so the most beautiful, and so are adopted in art, without the artist being conscious of more than an æsthetical feeling. We adopt this view, but our application of it is different from that which Mr. Freeman makes of it. He deduces from it the non-existence of any real minute symbolism; we deduce from it the refutation of Mr. Freeman's assertion, quoted from Mr. Jones's paper, that the minuter symbolism (*i. e.* of dogma and practice,) cannot truly originate beauty. But admitting this analogy, it seems to follow of necessity, that the forms which symbolise the highest truth must themselves contain inferior truths in the highest degree, and amongst those truths the truth of form, or what in other words we call beauty. And it will still further follow that the more truly symbolical a style is, the more beautiful it must be; and hence we may assume that it was the perpetual yearning after symbolical truth that produced the highest and most beautiful style of architecture,

* We trust that this passage may not be interpreted as at all impugning the triplicity, which we find stamped on the great features of churches, on the nave and aisles, and on the three stories of great churches. We may as well take this opportunity of remarking that the double aisles of foreign cathedrals are no violation of this triplicity, each pair of aisles will naturally be taken together. What further symbolism this arrangement may contain we do not pause to inquire; *à priori*, of course we consider it probable that they must contain some further symbolism.

the Pointed,—and (we assert) of Pointed, the Middle-Pointed most particularly; the most symbolical, as we believe, of all its varieties:—and, once more, that it was the deadening of this symbolical feeling which abroad corrupted Middle-Pointed into Flamboyant Third-Pointed, and in England, with a more complete decline, cradled that strange transmutation which saw the light in the form of *our* Third-Pointed. We only throw these last words out as suggestions: we shall under the next head of our discussion dilate more at length upon this topic, only at present remarking that there is to our mind a far more intimate metaphysical connection between Mr. Freeman's rejection of the symbolism of Catholic dogma and practice and his partiality for Third-Pointed than he would probably have any idea of. There is another source of beauty involved in the more minute sort of symbolism, that, namely, arising from the contemplation of the successful adaptation of means to their end. This, of course, is a pleasure which can only be felt by the more instructed. The former sort is open to all. It is however consistent with all analogy that the pleasure arising from the contemplation of any work of art shall be greater in proportion to the intellectual and moral culture of the spectator. So that in this point, Mr. Jones's argument does not stand the test of analogy.

In the course of this discussion, Mr. Freeman brings forward the eastern triplet as a proof of the unsoundness of Durandic symbolism, asserting that in accordance with its requirements, this can only symbolize a deadly heresy. To us, on the contrary, the gradual development of the triplet is a beautiful and clear indication of the growth of symbolical science. But first, what do *we* assert that the triplet symbolizes? Does each window symbolize *One Person of The Most Holy Trinity*, or does the whole triplet symbolize the whole *mystery*? Manifestly the latter. If the former alternative were the truth, we should be led into a maze of difficulties, which it would be painful even to contemplate, but which must be obvious to any one. But then, says some anti-symbolist, this is an argument against symbolism altogether. We answer, no more than the existence of mysteries in religion is an argument against dogmatical theology. This granted, let us view a Romanesque eastern triplet in some country church. What do we see, but three windows far distant, utterly unconnected, it may be of equal height. These last symbolize the mystery of The Most Holy Trinity; but something more was required to adequately symbolize The TRINITY IN UNITY. The fulfilment of this great achievement was reserved for Pointed architecture, and wonderfully did it fulfil it: sometimes by placing three equal lancets so close together that the eye perforce embraced all at once; at other times, (the use alluded to by Mr. Freeman,)—whenever the lights were more widely separated,—by adequately raising the central one, so as to give unity to the whole design, to make it at once three single windows and a triplet; sometimes, moreover, by throwing a hood over the whole triplet. So then it will follow, if these observations of ours be admitted, that so far from the usual form of the triplet being any argument against minute symbolism, it turns out to be a strong instance of its deep and recondite truthfulness,—a curious proof of its

minute power of developement and complication.* A Pointed church, like any other poem, cannot be read at one glance. Pindar and Æschylus are not the less great poets, because their deep thoughts appear, on first perusal, to be disjointed rhapsodies and uncouth strings of sonorous words. A symbolism such as that which Mr. Freeman seems to contemplate, which should carry its *mimesis* (for it would be *mimesis* and not mere *symbolism*.) into the *shape* of every little detail, would, if practicable, be essentially prosaic. The architect who should adopt it; would be the Blackmore, not the Homer of church-builders.

We believe that the difficulty which is after all the most felt in minute symbolism, and which the oftenest prevents its acceptance, is one which is certainly in itself sufficiently plausible, and to the consideration of which we therefore propose to devote a few moments, although it be not a question immediately arising from Mr. Freeman's line of argument. It is however a feeling which may operate with him, and which should at all events be dealt with in this discussion. Symbolism of parts and details may to some minds appear an unreal thing, because in their estimation there was a time when it was not, and yet those parts and details already existed. Churches are a primary, symbolism is a secondary want of the Christian Church. And so when churches began to be served by collegiate bodies, a place for those bodies to chant the Divine praises became a physical necessity, and was accordingly provided; the idea of typifying the contemplative by these stalls was an after-thought. Worshippers wanted a roof to cover their heads, and the roof, if of timber, demanded beams,—the notion of these beams being “preachers who spiritually sustain” the Church, was the birth of a late and fanciful age,—and so on. All this is, abstractedly speaking, perfectly true, but it does not affect the question of symbolism, unless the objectors will be prepared to admit that Christianity is not endued with the faculty of adaptation, as well as of that of invention. They might as well say that the adaptation of, *e. g.*, the circular Pantheon, (be it temple, or simply vestibule to Baths,) at Rome, as a Christian church, was a proof that the round churches in England were not built in imitation of the Church of the Holy Sepulchre. This argument indeed pushed to its legitimate extent would result in the denial of Catholic dogma, because Catholic dogma was, in one sense, built upon natural religion. Symbolism was in one form or other prevalent in every age of the Church, and the fact of the minute architectural symbolism of the Middle Ages not having been matured in primitive days, is no more an argument against its truthfulness, than the fact of Constantine not having employed Pointed architecture is a proof that the *protosymbolism* of Pointed architecture is not of a higher character than that of Basilican. In the last days of Pointed architecture we believe that the Church had so completely monopolized Church-architecture that it were hard to say whether the material want, which dictated the new expedient,

* Our readers will perceive that we take a different view of the symbolism of the First-Pointed triplet from that adopted by the editors of Durandus, who say (Introductory Essay, lxii.) “The earliest symbolism of Early English triplets represented the TRINITY alone: the TRINITY in UNITY was reserved for a somewhat later period. And this was typified by the hood moulding thrown across the three lights.”

preceded the symbolical signification which dictated its ultimate form. The Church felt some material want; instead of brutishly supplying it, and then sitting down contented with the physical convenience of the invention, she studied how best she might make it subserve to the honour of God and the edification of her sons, and she gave it that form which most adequately fulfilled both conditions. And, as we have previously said, we believe it is to the succession of such acts that we owe the existence of the highest Christian architecture, the most truthful church-arrangement: without such a feeling, we might have been worshipping in basilics; or rather considering the sacramental character of Christianity, the non-existence of that feeling is a moral impossibility.

We will illustrate what we conceive to have been the growth of symbolism, by an imaginary, but very possible, instance. It is well known that all mediæval cathedrals either do now or did formerly contain stalls in their choirs: we also know that in the primitive basilics there were no stalls in the choirs, but that the Divine Offices were sung standing. We know from history that stalls were not introduced without a struggle.* They however became a "fact" (to use a much-abused word), and what does Durandus say of them? "The stalls in the church signify the contemplative, in whom God dwelleth without hindrance, who, from their high dignity and the glory of eternal life, are compared to gold; whence He saith in the Canticles, *HE MADE A GOLDEN SEAT.*" Truly the contemplative life in a healthy state of Churchmanship is a most fit vocation for the canons of a cathedral-church, and it is certainly not very hard in this case to discern the analogy between the type and the ante-type. But supposing a vast increase of Bishops to be made in England, under an improved state of Churchmanship, and cathedrals to be built in our poor, and teeming, trading and manufacturing towns, — Liverpool, for instance, and Sheffield, — charity and common sense would dictate that the canons of those cathedrals would have a very different vocation from their brethren at Lichfield or Ely; that they would have in the strictest sense of the word, to do the work of Evangelists; that they would have to go forth as preachers of the very first rudiments of religion to a virtually heathen population. Contemplation therefore to them must be a recreation not an occupation, and the symbolism that should point them out as contemplatives, would not be borne out by facts. But supposing again that, without thinking of Durandus at all, the Church should order that in those cathedrals the ancient discipline should be restored, and that their canons should as a part of, and a preparation for, their hard lives, sing all the Divine Office standing:† we should then lose in those cathedrals one lesson, that of contemplation, but we should gain another, that of watching instantly, and being ever prepared to do the work of Evangelists, which would

* See the Review of "Les Stalles de la Cathédrale d'Amiens," in the *Ecclesiologist* of May, 1845, Vol. IV., p. 126.

† As far as the Psalms are concerned, the ancient discipline was restored in the English Church at the Restoration, at the instance, be it remembered, of the Convocation of York. Save for sermons, our Clerks, in point of fact, have very little need for seats, according to our present Ritual. They can only use them during the Lessons and the Epistle. We only mention this as a fact, without desiring to draw any inference from it.

as truly be symbolized by the choir, without stalls, as the life of contemplation would be by the presence of stalls. This symbolical interpretation would (we are pre-supposing a healthy state of Churchmanship in the clerical mind), *as a matter of course*, follow upon the material adaptation of this new arrangement, and symbolism would thus receive a new development. The canon of the symbolism of choirs would then be embodied in the following form:—"In some churches are found stalls. These stalls signify contemplation, &c. (as in Durandus.) In other churches built in large towns to serve as missionary stations, there are no stalls, but there the Divine Office is performed standing. These choirs without stalls signify watchfulness, as it is said in the Prophet, 'How beautiful upon the mountains are the feet of him that bringeth good tidings.'"

II. We have, we trust, sufficiently vindicated the truthfulness of that minute system of symbolism, which is found in the writings of Durandus and other authors of the Middle Ages; we now address ourselves to Mr. Freeman's second and third propositions, which we shall consider together. We trust not only to establish the claims of Middle-Pointed as the most perfect architecture which has ever yet been developed, but to justify ourselves for that division of styles which we have adopted.

Mr. Freeman affirms, that the distinction between Geometrical and Flowing Middle-Pointed is of a kind different from that between any other two periods of Pointed architecture, so much so as to constitute the main division of styles; that the former must be classed with First-Pointed, and the latter with Third-Pointed, forming with them, two major and four minor classes. Our arrangement (agreeing generally in distribution, though not in nomenclature, with that of Rickman, &c.) of three major and six minor classes he repudiates. He further asserts that Pointed architecture was all along in a state of progressive improvement, and places the period of its greatest perfection in the last style, that, namely, which we term Third-Pointed. In answer to this we shall address ourselves to the proof of the following propositions:—That Pointed architecture was ever in a state of progressive change so marked and rapid that no one period (with *one* exception which we shall mention anon,) can be considered separated by a wider interval from its predecessor than the one succeeding it is separated from it. That our division into six styles (we prefer regarding the styles as six in number, than as three,) is the least number which can be adopted, with any hope of philosophical accuracy; but that the progressiveness of architecture was so great, whether for good or bad, that a much more minute distribution might be adopted, were it not for the perplexity which would thence ensue. That anything like perfection has never been attained, and only once touched as it were for an instant and then again lost: that this instant was *in the early days of Late Middle-Pointed* (Early Flowing Decorated, or Early Continuous, to give it all its aliases,) when the Romanesque element, from which even Early Middle was not quite free, had been entirely worked off, and true Pointed architecture displayed itself in the radiance of maiden purity, too soon, alas, to be corrupted by the allurements of a luxurious

world and a contentious Church. That, nevertheless, *legitimate Third-Pointed*, though degenerate, was the true successor of *Late Middle-Pointed*, by as clear a gradation as *Late Middle-Pointed* succeeded to *Early Middle-Pointed*:—and finally, that this *legitimate Third-Pointed* was the architecture of Continental Europe, Flamboyant, while English or Perpendicular *Third-Pointed* was no true developement at all of *Pointed* architecture, but a mere wilful invention of one or more individual minds acting on private judgment, based upon unreal principles of a false uniformity, to the rejection of the symbolism of Catholic dogma and practice, and the great weakening even of protosymbolism, with no grounds of inward continuity to steady its unhealthy course.

The course of this discussion will enable us to solve the meaning of that passage in our Review, of whose obscurity Mr. Freeman complains. We shall then substantiate our charge of Mr. Freeman's not having sufficiently considered the question of future developements, and consider how far this neglect may have influenced his preference.

Mr. Freeman seems to regard Romanesque too exclusively from one point of view, that, namely, of its origin, and so to overlook the process of its transformation into *Pointed*. He looks upon it, as the offspring, and the perfection of Roman, and so undoubtedly it is, but it is also Roman, and a great deal more. But will he tell us, that the barrier between very late Romanesque, and very early *First-Pointed*, is not an almost imperceptible one, that in short, *Pointed* is not as much the perfection and the offspring of Romanesque, as Romanesque itself is of Roman? Will he tell us, that there is not a much closer affinity between, for instance, the west front of Peterborough cathedral,* and its Nave, than between the Nave of Peterborough, and the Baths of Diocletian—or even the Theodosian Basilic? We are not ourselves quite sure, what answer he will give to these questions; we are inclined to hope, that his strong sense of the Christianity of Romanesque will lead him to agree with us: at the same time the tenor of those passages in his paper read before the Oxford Society, which led to this controversy, extending from the last paragraph in page 26 to page 31, would lead us to a contrary conclusion. Let us however assume, as we trust Mr. Freeman himself will be willing to grant us, that his appreciation of the Christianity of Romanesque, must be held to be the interpreting element of his theories. We have therefore, now, the Pagan style of Ancient Rome, that of the arch-construction with entablature details, incongruous and barbarous. We behold this style first ridding itself of its incongruities in the Basilics, and then gradually assuming a distinctly Christian character, in place of a former distinctly Pagan one. Now we have full-grown Romanesque. What then; is not the broad distinction between Paganism and Christianity, greater than any possible distinction in architectural details or construction; greater than the distinction between the exhibition of Christianity under different aspects, which is what both Mr. Freeman and we concur in considering to be the true

* Peterborough cathedral first impressed upon our minds how very much of Romanesque there was in *First Pointed*; the juxtaposition of its *First-Pointed* front and its Romanesque body is most striking.

difference of Romanesque and Pointed? The difference of construction between Romanesque and Pointed, is by no means so great as that between Grecian and Roman; one introduced an entirely new element of construction, the other modified it; one brought in the arch, and the other changed its form from Round to Pointed. We may now, therefore, safely assume, that the connection between late Romanesque, and very early First-Pointed, is analogous to that between late Romanesque* and early Romanesque, between the Romanesque of Peterborough and S. Gereon, and that of S. Michele at Pavia, and the Ambrosian Basilic; and this is analogous to that between early Romanesque and Basilican. The church which we should quote, as the most complete realization of our idea of very early First-Pointed, is the choir of New Shoreham Priory church. Here we have a church with its arches Pointed, (though not without Round windows superimposed on Pointed ones,)—therefore not to call it a Pointed church, would be a simple absurdity—and yet the mouldings are all Romanesque, and rich Romanesque too. Here, then, we have a Pointed church, 'hardly differing from a Romanesque one, except in the fact of the employment in it of the Pointed arch. Let us take another specimen, the choir of Canterbury cathedral. In this we find the Romanesque system of moulding abandoned, and the hollows, which characterized later Pointed architecture, adopted instead. We have, therefore, now, a broad distinction between this specimen and New Shoreham. And yet is the general aspect of Romanesque obliterated? Far from it. We may especially quote the Corinthianising capitals of the column, as a strong mark of the archetypal style. Externally the arcading, corbel-tables, and other details, present still stronger features of the Romanesque type, whilst the aisle-windows are round-headed. Is there not then a very great distinction between Shoreham and Canterbury, no less a distinction than that of mouldings? And yet both these churches must come under the same subdivision, that of very early First-Pointed. We will now take Sarum cathedral. Here we find the round arch entirely exploded, and the system of hollowed mouldings, clustered and banded columns, perfectly established. Thus then we may assume, that the trace of the Romanesque parentage of Pointed, is quite obliterated. On what data? True it is, that the Pointed arch everywhere predominates; true it is, that the surface mouldings of the more ancient style have utterly disappeared: but can we say for all this that the Romanesque parentage of Sarum is not stamped upon its every feature? What portion of the church is there, from the bases of the pillars, to the summit of the clearestory, from the lowest to the highest of its three great divisions, which does not possess its correlative in a Romanesque cathedral—and the treatment is precisely similar. We know that one of the great distinctions between Romanesque and later Pointed, consists in the fact, that the *surface* of the window openings in the former was left without any architec-

* Late *Round*, if Mr. Freeman likes the word. We do not see anything absurd in it; only as Romanesque is already existing, and was *not*, as Gothic *was*, invented as a term of reproach,—and as moreover Romanesque is correct, and Gothic to our mind is not so,—we see no adequate reason for the change. The French term often used for Romanesque, *Plein Cointre*, means neither more nor less than Round.

tural decoration, and owed its beauty to another art, while in later Pointed this expanse was diversified, by being in the first instance constructed of a more uniformly large magnitude, and in the second by being made under this altered condition, the receptacle of a decoration purely architectural, and deriving its beauty, not merely from gracefulness of form, but as we have indicated in the former portion of this article, from its deep symbolism; we mean of course tracery. We also know that this lack of tracery was a characteristic, which Romanesque showed in common, not only with Roman, but with (as far as we know) every previously existing style of architecture. In Sarum cathedral, no window tracery is found, the cathedral is lighted by an infinite number of single openings, which owed their chief beauty to the stained glass, which they once contained; and whose absence, not only makes them, but the cathedral itself, appear more than ordinarily poor and bare. This feature then is a strong indication of the continuance of Romanesque feeling in First-Pointed. Can we then consider Sarum and Shoreham, as at all belonging to the same class? Can we call them both First-Pointed? In many respects we must: and yet the differences between them are so great, that we should not quarrel with the man who should make a nomenclature which should wholly separate these two churches, on the ground of its unphilosophical character. We should however pity the school of architectural students, who had to study their teratology under such a master. On the other hand we should think that a nomenclature, which should not make any distinction between them, was, (though not unphilosophic either,) yet very defective. Such a nomenclature is that which Mr. Freeman advocates: which only recognises two major styles, each sub-divided into two minor ones; of which minor ones, "Early Middle-Pointed or Geometrical" makes one, completing with "Lancet" his "Early Gothick,"—thus perforce huddling all churches in which the lancet window is found, together. But Mr. Freeman will perhaps prefer to class Shoreham and Canterbury with Romanesque. Against this we confess we should feel a strong repugnance. They do differ from Sarum, but they differ still more widely from S. Michele of Pavia, and the Ambrosian Basilic. We take, what we esteem to be, the just medium, and denominate such churches as New Shoreham, Canterbury choir, Notre Dame de Paris, and Notre Dame de Chalons sur Marne, Early First-Pointed, while under Late First-Pointed, we should rank Sarum and Coutances cathedrals, and the eastern part of that of Ely. Thus, between the early and the late specimens of Mr. Freeman's *one* subsidiary style of "Lancet," intervenes the whole revolution of mouldings; as great a difference, we assert, as any that can be proved between Early and Late Middle-Pointed.

We now come to a more ambiguous church, one which has usually been esteemed to belong to the first period, but which is not without claims to be reckoned as a very early specimen of the second. We mean Westminster Abbey. Here we find the banded shafts and the deep mouldings, which are so characteristic of First-Pointed, as at Sarum; and we find moreover one feature, especially belonging to that style, which the former church does not possess, the lancet form of the

nave arches, those at Sarum being equilateral, a form common to some specimens of First-Pointed, with nearly all of Middle, and some of Third-Pointed. So far then Westminster Abbey may be considered as most entirely First-Pointed. Let us now examine its windows. Do we still find there that old Romanesque and Roman tradition, the single unbroken light, the mere frame for painted glass? On the contrary, there is a wide and lofty window space, divided beneath by a central shaft into two large lancet lights, and filled in the head, with a quartrefoil in some, a sexfoil in other parts of the church. Here is a marvellous transformation! a developement of a new source, of boundless æsthetical and symbolical beauty, a novel order of things. And this great change is found in a church which has so much in common with Lancet Sarum! Does not such an invention point to a new epoch of Pointed architecture; does it not claim to be heralded in as more than the beginning of a subsidiary style? We are not now claiming for Westminster Abbey to be reckoned amongst Middle-Pointed, or as Mr. Freeman would call them "Geometrical Early Gothic" churches. We leave the question as we found it: but this we do say, that if on the one hand, Westminster be a Middle-Pointed church, then Early Middle-Pointed went through a great transformation in its course; and if on the other hand it is to be reckoned *on the whole* with the Lancet style, then that style which on the one hand does not reject Shoreham, in spite of its round windows and Romanesque mouldings; nor Westminster on the other, on account of its tracery, must contain in itself as much contrariety, must have as little principle of coherence, as Middle-Pointed itself. In either case four styles must be a very scant allowance.

Such tracery as that of Westminster first emancipated windows from their Romanesque servitude; did it however completely obliterate their Romanesque character? Far from it. The double windows of Westminster are in truth little more than two single Lancets, and one smaller window, somewhat unartistically combined together in one window space, still retaining however many of the characteristics of individuality. And this is, as we shall go on to prove, the characteristic, more or less, of all Early Middle-Pointed windows. This is a portion of our argument, with which Mr. Freeman (as his paper shows) agrees. *Pro tanto*, and taken isolately, it would corroborate his theory: viewed however as a part of the whole subject, we do not think that he can with much safety build his superstructure upon it.

Lichfield cathedral has more decided claims to be considered as belonging to the Middle Period; although it contains much in its mouldings and foliage which connects it with the first style. On examining a bay of the nave, we find the triple arrangement of arcade, triforium, and clerestory strictly preserved, each feature complete in itself, and separated by a string-course from the one above or below. This we need not say, is also the case, in all our large Romanesque and First-Pointed churches. We make the remark now, because this will not be an unimportant element in the further treatment of our subject. The nave windows show a greater complication of tracery than those of Westminster, as they consist of three Lancets below and

the heads are filled with three circles, each containing a trefoil. The prevalence of the symbolical number three must be noted. Still in these, the Romanesque substratum is not obliterated.* The circles are fitted into, do not flow from the Lancets, and the Lancets are no more than a triplet, whose lights are placed very close together, three windows of Roman derivation. Now let us take Exeter cathedral, which is on all hands acknowledged not to be First-Pointed ("Lancet" in Mr. Freeman's nomenclature). Here we find the same three stories, though in this case, the triforium is smaller than in former instances, and the window tracery is still more intricate. On analyzing it however and disincumbering it of fillings and foliations, it may for the most part be reduced to the same type as that of Westminster, lancets below and circles above. We will now take two foreign churches, respectively corresponding in style, though, as was the case with foreign architecture, earlier in date than the parts which we have considered of the two last mentioned ones, Amiens and Cologne cathedrals.

At Amiens we find the arcade, triforium, and clerestory distinctly marked, and the latter feature very prominent, and of a larger form than is found in English cathedrals. If we examine the tracery of the windows, either of the aisles, or of the clerestory, we shall observe that it is rich, but that on examination it is resolved into lancets and circles varied by foliation. So the continuity of the primitive type is still preserved. So it is in the general arrangement, and in the window of Cologne, which consists of lancets with heads fitted in, either of foliated circles or else of trefoils or of a quatrefoil.

Our readers will not, we trust, reproach us for leading them into a dry and prolix discussion, which can end in nothing. Our object has been to show by what nice gradations and imperceptible steps Pointed architecture flowed on, from the first invention of the Pointed arch, to the most gorgeous days of Early Middle-Pointed; and we have thought it best to use for our examples, large and sumptuous churches, as affording the most perfect specimens of their respective styles. Mr. Freeman coincides with us, up to this point. Here however our difference commences. In the transition, gradual,—and, as compared with that between Single or Romanesque, and Compound or Complete Pointed windows,—unimportant, which changed Early or Geometrical into Late or Flowing Middle-Pointed, he views the germ of a revolution so important as to justify him in fixing here his greatest barrier, and reckoning the former as belonging to "Early," the latter to "Continuous Gothick." This revolution, Mr. Freeman considers to be the first admission of the principle of verticality, according to his interpretation of that word, to a legitimate extent, and as the informing spirit of architecture. In replying to this hypothesis, we shall pursue the same line of argument as before; taking our stand at complete "Geometrical" Middle-Pointed, as hitherto at very Early First-Pointed, we shall prove that flowing Third-Pointed grew out of it, as naturally and as limpidly as that did out of the early style, and then—ignoring English

* We beg to refer our readers for an interesting essay on the growth of tracery, to an essay on Pointed architecture, containing, with much questionable hypothesis, much that was most beautiful and true, in the "English Review" for December, 1844, reviewed in the "Ecclesiologist," for February 1845.

Third-Pointed,—we shall demonstrate the same with respect to foreign or “Flamboyant” Third-Pointed. The course of this argument will enable us to give our reasons for our opinion that the early form of Late Middle-Pointed, though certainly far from perfect, was yet the most perfect form of architecture which has ever yet been developed. After that we shall take up English or “Perpendicular” Third-Pointed, and give our reasons for our belief, that in its ultimate form it is not Pointed at all, in short that *its differential is the negation of the principle of the arch, and the return to the Grecian form of the entablature; but that like Roman architecture, though in a reverse order, it never appeared in its true colours, but employed the construction of the one principle and (though never so purely as in the parallel case,) the ornamentation of the other.*

We shall now look at early Middle-Pointed tracery, in the opposite light to what we have hitherto done. As yet, we have employed ourselves in decomposing it, and reducing it to Romanesque elements. We shall now integrate it, and view it, with more popular eyes, as a whole; an elaborate, intricate, ornamental whole: and in this there will be no inconsistency, nothing of what is expressively termed blowing hot and cold. In Early Middle-Pointed windows there are two elements, one of which connects them with earlier, and the other with later styles: the first portion of our argument led us to deal with the former of these; the second compels us to handle the latter.

Viewed in this light, an Early Middle-Pointed window presents in its head a series of varied patterns, of which the circle, the trefoil, and the quatrefoil may be pronounced to be the most usual: this group of symbolical forms is supported upon the lower lights, which are more or fewer in number, and in most cases have their heads foliated. The whole is of course contained either by simple splays, or else, in more elaborate specimens, by a group or groups of mouldings. But whatever may be the subdivision of the frame, it truly is a frame: the window rests as it were content within it. While we contemplate it, we rest satisfied with it as an unit: we praise or we blame it; but it is as a window, a single window, that we so treat it: there is nothing in the form of its tracery that leads the eye beyond it. If we look at the general arrangement of the stories, we find, as we have said before, the same distribution, separated by marked divisions vertically and horizontally: but still these divisions are strictly subordinated to the upward tendency of the arches, and in no way interfere with, or affect the windows. We will now examine some specimens of Late Middle-Pointed, and see whether they depart so widely from this formula, as to warrant us in assenting to Mr. Freeman’s extremely strong line of demarcation. One of the most beautiful specimens of this style is the three bays east of the lantern of Ely cathedral, rebuilt by Alan of Walsingham after the fall of the great tower. Here we have the three stories, and the triforium is even more than usually prominent, from its being necessarily made of the same size as that of the First-Pointed portion beyond, and, at the same time, being filled with work of a much more open character. The vaulting ribs spring from corbels placed in the spandrels of the arches. The clerestory windows are of four lights, cinquefoiled in the heads, and from these heads rich tracery ramifies, forming a

number of variously shaped quatrefoils, and also of trefoils in the intervals. The eye wanders along a graceful maze of forms, conducting it to various portions of the window, but no further; the stern frame restrains as much as ever it did in the earlier developement; and at length it falls back whence it came, rejoicing in the entirety of the window, no longer in any degree a congeries of discordant parts, but one, and whole, and consistent;

In the Hexameter rises the fountain's silvery column,
In the Pentameter aye falling in melody back.

We shall hereafter show why this is no impediment to the verticality of the whole building; why the entire pile rises majestic, heavenly, like the Homeric song. In all this we see a great and manifest improvement upon the tracery of the early period of the Middle style; but we surely find no such complete revolution, no difference so great between the tracery of Exeter and Ely, as what exists between that of Exeter and the rude single lights of Sarum; and not greater than that between the windows of Exeter, and the first simple attempts at tracery found at Westminster. The great window in the south transept at Chichester exhibits a curious combination of a geometrical skeleton filled up with flowing detail, which is very grand in its effect, and harmonizes so well together as to be in our mind alone sufficient to refute Mr. Freeman's theory. We see octofoils introduced here, and also a triple repetition of the vesica within a spherical triangle. The bold application of the vesica, on a large scale, to window tracery, was one of the achievements of Late Middle-Pointed, and whether considered æsthetically or symbolically, must be reckoned no small gain. We see it employed in a somewhat less simple form, in the magnificent eight-light west window of York, which is rather late in the style. In this window we see a somewhat remarkable peculiarity, which also occurs in others of the same style, viz., that the central monial is carried up nearly, but not quite, to the top of the window. We beg to call particular attention to this fact. It is one which we are conscious will be turned against us, with respect to our theory concerning the "Perpendicular" style; we are anxious therefore fairly to grapple with it, and to give it its due weight, and no more. The fact of there being an even number of lights in the window (a thing not to be imitated) gives it in this case great prominence. In the east window at Carlisle, which is of nine lights, there is of necessity no central monial. The two groups however of four lights, one on each side of the central one, with their respective tracery, assume the character of subsidiary windows, and contain each a central monial. On the other hand, in the side windows of the Lady chapel at Ely, which are of four lights, the vertical lines are carefully excluded in the tracery. They occur however, rather awkwardly, in the head of the east window of this chapel.

This is the style of Pointed Architecture which we consider to have the most nearly approached perfection, or, as we should more truly say, the furthest departed from imperfection. It was but an approach and but for an instant. It just unveiled to men a distant glimpse of heavenly

things, and dazzled his poor eyes with that imperfect vision. We shall, we trust, make it clear that the Foreign Third-Pointed style, though more exuberant in ornament than the Middle style, was in general truthfulness very much inferior to it. This proves that the Late Middle-Pointed style is *comparatively* the most perfect style with which we are acquainted. That it is not *positively* such would we should hope be self-evident to any reflecting and humble mind. What else is the assertion of its absolute perfection than an attempt to limit the power of Omnipotence? But to give a practical proof of this assertion: will it be maintained that though Middle-Pointed be as a whole more perfect than First-Pointed, yet that there are not parts and details in the latter more perfect than in the former, and that it is *prima facie* clear that there can be no absolute impossibility in engrafting them upon Middle-Pointed? Therefore any style which shall combine them with the mass of Middle-Pointed, must be a more perfect form of architecture than has yet been produced. We admire the smooth, flowing, delicate sweep of a Middle-Pointed moulding: still we cannot but desiderate the wonderful boldness, the solemn depth of light and shade in a mass of First-Pointed mouldings. Is there then any immutable law of nature which shall prevent some genius of a future day dealing with one variety at times, as his work demands, and then with the other? Again, we admire the exquisite imitation of foliage in Middle-Pointed; why then should not these fairy garlands be wreathed around the deep receding doorway with its ponderous line of masculine tooth-moulding? Again, we will be bold to say, why should not back surfaces and splays display that prodigal variety of surface ornament which is the distinguishing embellishment of Romanesque? It may be answered to this, that the experiment of improving upon Middle-Pointed was tried in Flamboyant, and that it failed. To this we say, that fully admitting the fact, as we do, we hold that it only shows that the experiment was not tried in the right way, not that it would be hopeless for another age better advised, and with the spectacle of their predecessors' failure before their eyes as a warning, to repeat it.

We now advance to our analysis of "Flamboyant" Third-Pointed, in the course of which we shall demonstrate what in the last paragraph we have assumed. We assert that Flamboyant is but a link of the long *σειρή χρυσείη* of Christian Architecture, as naturally and as immediately connected with Late Middle, as this was with Early Middle, and that with Late First-Pointed. We hold indeed that Flamboyant was a deterioration from, whilst every previous style had been an improvement upon, its predecessor; but this consideration is manifestly alien to the dry and technical one of mere relationship.

We will now examine a bay of the church of S. Maclou, at Rouen, a famous specimen of Flamboyant. This is only a parish-church, and its dimensions are not very large, but it is conceived upon the cathedral type. We find the usual division into arcade, triforium, and clerestory very distinctly marked, and we observe specially that the vaulting-shafts, springing from the same mass of bases as the arch mouldings, run up uninterruptedly, and that the pier mouldings are also carried uninterruptedly round the arches. Still the three stories

are distinctly marked, as well the division between the triforium and clerestory, as between it and the arcade, though the latter be the more distinctly indicated. The fault of the triforium is that it has hardly got a sufficiently distinct character of its own, that it is too fenestri-form; a fault which may likewise be brought against the Middle-Pointed triforium at Ely, a portion of which indeed is glazed, and used as windows. The clerestory consists of a four-light window, of which the central monial ramifies in the head, dividing it into two subsidiary windows; the four lights are trefoiled in the head and the principal feature of each subsidiary window is a vesica, in each of which are found four very ungraceful bifoils; the triangular space between the branches of the central monial is likewise filled with the same heavy bifoils. This window it will be acknowledged bears the closest affinity to a Late Middle-Pointed one, the only distinction indeed being the great clumsiness necessarily arising from the design of the bifoils, which has of course discomposed the lines. However, the window is as fully self-contained as any Late, or any Early Middle-Pointed window, *more* self-contained we may say than any Early one, for its parts cohere more truly together than in a "Geometrical" window, and there is nothing at all in them that calls the eye beyond the frame, any more than in the purest Middle-Pointed tracery. Clearly therefore, the style of the windows of S. Maclou is *corrupted* Middle-Pointed. In large Flamboyant churches the triforium is often wanting. This is a manifest corruption, and an indication of a deadening of symbolism. The seeds of this abandonment were sown in England in Late Middle-Pointed days, as may be seen in the diminished size and importance of the triforium of York. This tendency is a proof that Late Middle-Pointed was only an approximation to perfection.

S. Maclou is decidedly a very favourable specimen of Flamboyant. In other churches, the tracery becomes more depressed, the lines more serpentine; still however each window is most truly self-contained, and the effect of the greater debasement of tracery is that of greater involution, not at all that of carrying the eye beyond the containing frame. We have before us representations of clerestory windows at Seville, whose general effect is that of natural and reversed "S's" backing each other; still each springs from the vertical monials, and each is in its last contortion as it were seeking the centre. The derivation of this from flowing Middle-Pointed tracery is obvious.

To take a late specimen, (one of the sixteenth century,) the west Window of Vienne cathedral is of seven lights, and the general plan consists of a central lancet, two subsidiary ogee-headed windows, and a central circle, filled with four similar ones, so distinctly marked as to give the whole somewhat of the general effect of "Geometrical" First-Pointed. The heads of the six-side lights are elliptical, and the tracery in the main consists of those frightful flame-shaped bifoils, which contribute to give its name to "Flamboyant" Third-Pointed. This window is most manifestly closely affined to Middle-Pointed, partaking as it does of the characteristics of both its varieties; a species of eclecticism, which, considering the age in which it occurs, was a strong proof of decadence. The west window of S. Martin at Pont-de-

Mousson is still more Geometrical in its character. Both the last-mentioned windows are strictly self-contained. The tracery at Milan cathedral is somewhat Geometrical in character: and the windows, though set in much panelling, are separate from it and quite self-contained.

"Flamboyant" windows, as we have seen, deteriorated, and either became disjointed and so disappointing in their character, or else reverted at times to earlier forms. Down however to the very latest ages of Foreign-Pointed, down to the cathedral of Orleans, built by Henri IV., the windows never lost their separate importance, their individual character—many churches indeed erred from having them too gorgeously treated, and over-laden with heavy gables. At Orleans is a lofty clerestory with Flamboyant tracery, and below it, and separated from it by a space of blank wall, a most distinct and open triforium, and below that again the arcade. We do not however think it improbable, indeed we lean to the belief, that even if Pointed Architecture had not been forcibly banished from the Continent by the artificial and pedantic resuscitation of a long dead style it would yet, enfeebled as it was by inward corruption, have fallen a prey, as it had long been doing in England, to some inward poison, some principle alien to its nature, unwarily received into its bosom, which would after a struggle, longer or shorter, have supplanted it, even as Romanesque supplanted Grecian, with a downward however not an upward progress.

We have been chiefly treating as yet of windows and their tracery. A similar analysis might be applied to mouldings and vaultings. We shall however request our readers to grant this, and to acknowledge that we have said enough to prove how futile—(ignoring "Perpendicular" Third-Pointed)—is Mr. Freeman's division of Pointed Architecture into Early and Continuous. We have also gone some way (but not completed our argument) towards justifying our division of styles into three major and six minor ones. It now remains for us (and in so doing we shall we hope fully establish the last point) to consider "Perpendicular" Third-Pointed. We need hardly give a detailed account of the chief characteristics of this style. Our readers are aware that together with "Flamboyant" Pointed it forms our Third major style, and that Mr. Freeman considers Late Middle-Pointed, "Flamboyant," and "Perpendicular" to be closely affined to each other, and to compose what he calls his "Continuous" style.

We have viewed the first simple rise of window tracery, we have seen it become more and more intricate and ornate in pattern, still however retaining somewhat of the awkwardness of an after-thought, the disconnectedness of mere proximity; we have seen it cast off this defect, and attain a very high degree of coherence, and regular beauty; we have seen it change this its liberty into license, and become fantastical and wearisome from pure exuberance of richness. All along however there has been one characteristic of windows, Early and Late; their independence, their distinctness: all along they have shown themselves to be, not like the light-openings of ancient times, puzzling but necessary interpolations, but strongly-marked leading, distinct,

legitimate features of the building; on whose skilful treatment it rested in no slight degree its claims to admiration. In England however, a short time after the architecture of the Continent had begun to deviate into the less pure forms of Flamboyant, a change complete, and sudden, and unprecedented in the former history of Pointed Architecture, took place. At the very moment when in this island, the forms began to be most flowing and graceful, when the risk apparently was an excess of riot similar to what was beginning to prevail abroad, the whole spirit and appearance of our national architecture changed. A new style all at once prevailed, of which the leading characteristic was the universal prevalence of vertical lines. The elaborate tracery of other days gave place to a series of vertical monials more or less numerous, running continuously or nearly so from the bottom to the very summit of the windows, sometimes branching off in the head, but if so either including some other order of vertical monials, or else at the most, one or two quatrefoils or sexfoils, inserted without any apparent reason, and in utter want of keeping with the rest of the window:—these vertical monials being always tied together in the head, either by a series of flat foliated arches, having the appearance of horizontal lines, or else by a transom, of which the lower part is scooped into a series of foliated arches between the monials, while the upper line continues horizontal, such transoms frequently occurring in the lower part of large windows at graduated distances. The whole effect of one of these windows, especially of the larger sort, taken separately, is that of a piece of panel-work, an area arbitrarily cut out of an infinite plane of panels: they are not self-contained. We see monials running up to the top of the window, and there stopping ordinarily in the middle of an unfinished panel; and, we naturally ask ourselves, Why is this so? why is this panel not finished? why is not the window larger? what becomes of the evanescent monial? We look at the rest of the structure to find the answer to these questions,—a thing which no difficulty of pattern in the windows of any other style ever rendered necessary,—and we there find the explanation of our doubts. We perceive that the windows are no longer treated as separate important members of the building; that even if externally they put on this independent appearance, yet that internally they are no more than members (that is, we mean, in the more elaborate, and therefore more complete specimens of this style,) of an infinite series of panels; that in short their being windows at all is an accident,—that they might be wholly or partially walled up, and the building would not be less true to its type. Of course the symbolical teaching of windows is utterly lost sight of; so is that of the separate parts of the building. We inquire, full of the glories of the ancient churches, for the triforium, and we find none. We study the nave-arches, and we find even these, in some of the more completely developed emanations of the “Perpendicular” spirit,—S. George’s and Henry VII.’s chapels, for instance,—so completely subordinated to the panelling as to be very small in actual dimensions, very secondary in general effect. As might be expected in such a style, the vaulting shafts rise continuously from

the grass-table level, and corbels are much disused in larger buildings. The vaulting is frequently very flat, and in later specimens it assumes a form altogether novel,—that denominated fan-vaulting. When of wood, the roofs are generally very flat.

How shall we classify so strange and novel a style as this? Has it a near affinity with Romanesque? Assuredly not. Has it with First-Pointed? Our readers and Mr. Freeman will say it has not. Has it with "Geometrical Middle-Pointed"? Just as little. Has it then with "Flowing Middle-Pointed"? Mr. Freeman asserts that it has; we are of a different opinion.

We assert that the panelling in question,—though it never became constructional, and though the Pointed arch was still retained, albeit of a depressed shape and oftentimes of very scant dimensions,—is yet the "differential" of the new style; that it was the germ of a revolutionary element, which continued ever gaining more and more strength, and would at last, speaking theoretically,—had not revived Pagan swept Tudor-panel and four-centred arch away together,—have predominated, and at length developed Perpendicular architecture into a new species of architecture utterly foreign to Pointed. Whether, in point of fact, it ever would have abandoned the manifold uses of the arch is another question. This however only proves its worthlessness: it proves that it was an invention behind the wants and capacities of its age, and one therefore that never could be legitimately developed; anyhow it would have probably dropped the Pointed form of arch. This new architecture promised to resemble Grecian in its employment of straight lines. It would have been like that an architecture of posts and beams: but different from it, in that Grecian sought effect by grandeur of mass and appalling bulk, by rearing the lofty column, and supporting the menacing entablature upon the massy shaft; while "Perpendicular" would have aspired after the richness arising from the multiplicity of parts, would have made its posts numerous, and its beams small, and so produced an easy but gaudy system of surface decoration. In short, we believe "Perpendicular," so far as it was developed, to have been like Roman a chaotic and impossible combination of the two opposite principles of the arch and the entablature; the difference being that, while in Roman the new principle was cloaked in the construction, and the ancient ornamentation was desperately pushed forward, in "Perpendicular" the new element obtruded itself everywhere as the *causa formalis* of beauty, and only partially, (as in the windows,) assumed a constructional value.

As a proof of the truth of our remarks we will beg our readers to consider a bay of S. George's and of Henry VII.'s chapels. First let them suppose the depressed arches of the arcade to become segmental. Then the Pointed element would disappear, except from the clerestory, from which also it might however be eliminated by a similar process. Would however the building suffer any very great alteration in their general aspect? Very few we suppose would think so. But suppose still further (constructional impossibility not being, for argument's sake, considered,) that these arches were altogether removed,

and the flat lines of the large containing panels alone retained, would the general aspect of the buildings be changed? We cannot of course but think that there would be a considerable change, but we assert that it would be one which would not utterly alter the general aspect of the buildings, one certainly which would not at all tend to make their panelled character misplaced and unnatural. Now suppose the same subtraction at Sarum, Westminster, or the Middle-Pointed portions of Ely. Will any one deny that it would, utterly and entirely, ruin these buildings? Surely Mr. Freeman himself will own that such a change would be a far less one at Henry VII.'s chapel, than in the adjoining abbey; and we trust that a little reflection, or the trial of the experiment on paper, will lead him to acknowledge the same with respect to that same chapel, and Ely. And when once he is convinced of this, we trust that very little more study will lead him altogether to abandon that hypothesis which leads him to consider one of these buildings the legitimate and immediate development of the other.

We may be asked, Do you then assert that there was no Pointed building erected in England after 1390? Do not you feel any pleasure in contemplating the religious structures reared in England in the fifteenth and early portion of the sixteenth centuries? We answer that many Pointed buildings were reared in those days, and that we often feel great pleasure in their contemplation. The new principle, we repeat it, never gained the complete mastery. Churches, in spite of it, still continued (though more or less imperfectly so,) Pointed, and therefore are capable of giving more or less pleasure to the lover of Christian architecture. We do not envy the man who will not admire the glorious expanse of King's College chapel, or the nave of Winton. Mr. Freeman in his paper asserts that one of the advantages of "Perpendicular" is, that in it the distance between the cathedral and the parish-church is less impassable than in any other style. This assertion he makes after a sentence in which he talks of the greater regularity obtained in the arrangement of pillars and windows in the Third style than in any other. We have a right however to consider the assertion in all its bearings; and we affirm that this difference is, architecturally speaking, at no period so impassable as in "Perpendicular" days. A "Perpendicular" church, to give anything like an adequate exhibition of its true character, must be from top to bottom a repetition of panels. What country village in older times could, except under peculiar circumstances, have accomplished this? The result is that our country churches built in the fifteenth century have a type of their own, they are mainly clumsy Pointed; at the same time they are Perpendicular *manqué*. They have not the beauty of our older churches, and at the same time they give us a very inadequate notion of the peculiar characteristics of the new style. They are, for all that, at times very picturesque. In regions especially, like Kent, where the old pitch of the roof was not abandoned, they are simply gross Pointed buildings, often presenting a very commendable

outline. We are pleased with this, and we come near and find each window filled with those strange unfinished-looking monials. There is no panelling above, below, or on any side to connect them, and our only feeling is that of mere astonishment at the generation which could have abandoned Middle-Pointed tracery for such an invention. But in many cases we have only to take out the windows and doors, replacing them with others of an earlier date, and then to substitute or alter the caps and mouldings of the arcade, and we may so produce, without destroying the integrity of the fabric, a beautiful and well massed structure of the Middle-Pointed style.

We trust that we have now made it clear that "Perpendicular," though synchronous with "Flamboyant," has really no connection with it, and, that though it succeeded Middle-Pointed, it was not derived from it in the manner in which every other style of Pointed architecture was derived from its predecessor. Any accidental resemblance which Flamboyant buildings may bear to Perpendicular,* need not astonish us, considering that both had the Pointed element in them, and that England and France lay so contiguous. We believe all along in the existence in England of a counteracting under-current of "Flamboyancy." We shall now investigate what we think was its most probable origin; but previously to this we may as well dwell upon two collateral points.

The first is that charge of ours against Mr. Freeman,—which, as he says, he does not perfectly understand, on account we suppose of our having neglected to draw it out sufficiently at length,—that of having, while evidently anxious to adopt a metaphysical view of the question, most unconsciously to himself assumed a thoroughly material one, and of having made all continuity, all verticality, consist not in the soul but in the body of the building. Mr. Freeman considers "Perpendicular" in spite of its four-centred arches, its broad windows, its depressed roofs, to be the most truly vertical of all styles; his reason is that in "Perpendicular" "the parts of the whole are subordinated to the whole"; in other words, that while gazing upon the interior of an elaborate "Perpendicular" church, we do not (as we should in Amiens or in Lincoln,) consider it as composed of an arcade, a triforium, and a clerestory, but simply as a congeries of so many small panels divided into larger panels, by continuous vaulting-shafts. We trust Mr. Freeman will not be offended at the form in which we exhibit his theory: we can assure him it is meant in perfect fairness, and expresses our idea of it. This we hold to be a corporeal notion of verticality, as if no building could be vertical which was not composed of strips of vertical lines running from the bottom to the top of the side walls; as if in short the eye could only travel along the vaulting shafts as along a railroad. Following out this principle consistently, Grecian would after all be the most vertical of all styles. This hypothesis of Mr. Freeman is, we hold it, abhorrent to all analogy; breaks and distances are necessary to our

* Fécamp has been mentioned to us as an instance of this: also S. Antoine, at Ghent, has Perpendicular tracery. It is significant that the Third-Pointed of Scotland is "Flamboyant."

finite apprehensions in order to give any true measure of dimensions. Else why do painters so accurately measure foregrounds, why do they delight in placing some smaller hill, if possible, otherwise some house, or even some figure, before their distant mountains; why do they eagerly seek for a "double distance"? Why is it, that as all good ecclesiologists acknowledge, the rood-screen is not only ritually correct, but a great æsthetical gain? Why is it, that the architects of other days pierced their spires with lights, or, as at Sarum and at Chichester, encircled them with moulded bands? All things cohere by gradations of rank. Civil society has its stages; so has the Catholic Church distinctions of order; in the celestial hierarchy are thrice three orders, and we are told that the soul of the just man made perfect will go from strength to strength. And, following these analogies, we do assert that there is more true verticality in an old cathedral with its three stories each complete in itself, and each pointing heavenward, and all crowned with the soaring vault on high, than in the multiplied panels and depressed roof of S. George's, Windsor, and Henry VII's chapel. For a proof we would refer to S. Mary's Overie, a church in reality very low, but which from the skilful arrangement of its parts, and especially of its exquisite triforium, gives us a great appearance of height, and would we believe do so to a still greater degree but for its huge Third-Pointed reredos.

The second point which we desire to touch upon is our division of Pointed architecture into three major and six minor styles. Did English Third-Pointed not exist at all, we grant that we might feel some difficulty about their distribution, as far as Later Middle-Pointed was concerned: not from our seeing that great dissimilitude which Mr. Freeman finds between it and the preceding style; but from the very contrary reason that it is so closely linked with both the preceding and the subsequent variety, that we could hardly say whether it should most truly be joined to Early Middle-Pointed, or very early Flamboyant. The need however of indicating by some strong landmark the period of the English revolution settles the question; besides which there is a moral beauty in the Middle style terminating at the hitherto culminating point of beauty. Therefore we must adhere to the triple or sixfold division of styles, only begging it to be distinctly understood, that we consider that the thus limiting their number is in a great measure a conventional arrangement dictated by principles of convenience, and that, in every case, the latest specimens of one style were quite as closely joined with the earliest of the next one, as they with the latest of their own class;—that is of course ignoring "Perpendicular." The use of a common nomenclature in English and Foreign buildings, points out as far as the two first styles are concerned their intimate connection. As for the Third one, it serves as the chronological landmark of our architectural schism.

Let it not be imagined that, because we have frequently employed the words "Geometrical" and "Perpendicular" in this discussion, we are at all more favourably disposed to Mr. Rickman's nomenclature than we formerly were. Those words are very good adjectives, and

when merely used as adjectives are useful in their proper place; when taken out of that and made substantives of, as Mr. Rickman and his school do, then they become vulgar and absurd. The advantage of our nomenclature is the facility which it possesses of varying its meaning, by any adjectives. We want to compare an English and a French building, we can talk of the English First-Pointed; we are instituting a comparison between Sarum and Westminster, we may call one Lancet and the other Equilateral First-Pointed. With Mr. Freeman we may discourse about "Continuous" Third-Pointed, and find ourselves in a discussion with the Glossary about the respective merits of "Perpendicular or English" Third-Pointed, and "Foreign or Flamboyant" Third-Pointed. *One* adjective there is that we can never use except in its natural and English signification, that is "Decorated." With respect to "Perpendicular," there is a propriety in using it as we have done. We have assumed that in the later English buildings there is an architectural element which is *not* Pointed architecture; for want of a better word, we have called this "Perpendicular" architecture. This use however of the term is the most complete negation of there being such a thing as "Perpendicular Gothic": it is indeed the direct assertion of a contrary proposition. It appears to us that considering that panelling is the distinctive mark of that architecture it might justly be called "Rectangular architecture." Mr. Freeman in his observations upon the nomenclature which we have adopted from the French, complains that "one really has to run over the succession of styles in one's head, to calculate which is the one referred to." *This* seems to us to be the most extraordinary charge to bring against our nomenclature! Whatever faults it may possess, surely this is the particular one with which it is impossible to charge it. Here is a numerical nomenclature founded upon the sequence of styles, and supplanting one in which that consideration had been ignored, and we are told that in our nomenclature the difficulty is to calculate the succession of styles.

We shall, after two somewhat long digressions, return to our main question, and endeavour to ascertain the probable origin of "Perpendicular Third-Pointed Architecture." There is no one but must acknowledge that the fact of a style of architecture so different from all previous ones having suddenly come into existence, like Minerva's birth, with a development and a prevalence unexampled in the history of mediæval inventions, is a curious phenomenon. All the early styles of Pointed grew by slow degrees; while on the contrary the west part of Winchester, which is perhaps the earliest authenticated specimen of that style, (having been constructed by Bishop Edyngton, Wykeham's predecessor,) shows a matured use of the system of panelling, which many subsequent specimens did not attain to. We recollect having, before our thoughts were particularly turned to this point, remarked this fact with surprise to a great architectural authority, who answered us that such was the case with "Perpendicular," that its earliest specimens were most completely so. Our own settled conviction is that the problem must be solved by

considering "Perpendicular" architecture to be the invention of some one individual mind, a pure act of private judgment, based upon a theory of verticality, and carried out, with the sole view of realizing that, to the contempt of all ancient tradition and symbolical usage. We also believe that this individual must have been possessed of high station, in Church or State, or both, and of considerable talents, in order to have made his influence so quickly and so extensively felt. We shall presently see whether the English History of the latter half of the fourteenth century, does or does not tell of any person so situated, who was in his days distinguished as an architect in the new style. If we find such an one, we shall consider our point established.

Those who esteem "Perpendicular" architecture to have been legitimately, and as it were fluently derived from Late Middle-Pointed, in the same manner that this arose from the "Geometrical," and that from the "Lancet" style, point to such phenomena as those upright "tracery-monials" which we have mentioned as occurring in the west window of York, and the east window of Carlisle, and say that these are the germ of "Perpendicular," that there we have the steps of its developement. If this be the fact, if it be a legitimate growth, then that growth, which can have transformed the west window at York into that at Winton, is one almost unparalleled, except in the case of the famous bean-stalk. That according to our hypothesis, the inventor of "Perpendicular" may have had such instances before his eyes, and derived notions from them, is we think far from improbable. In so doing however, he manifested a want of appreciation of the spirit of the tracery, he mistook its general bearings, and so converted what was but an accident into the essential element. Clearly therefore such a forced derivation is no true growth. There is no one we should think who does not notice the resemblance between flowing tracery and the branches of a tree. Therefore it was very natural that the Middle-Pointed architects, availing themselves of this resemblance, should carry it farther, and as in the finest trees the vertical trunk rises above the point where the branches begin to spread abroad, so they should imitate it in their tracery. Whether in so far pushing the resemblance they acted wisely or not, may fairly be a question. No one however can deny that the idea abstractedly considered is a very beautiful one. What shall we say then to the system of architecture which should seek to derive from this beautiful conception, this imitation of one of the fairest objects in the natural world, its warrant for a collection of stiff unconnected vertical lines, resembling nothing else so much as a gridiron?

But there are up and down our country churches a number of uncouth sprawling windows, which Ecclesiologists have heretofore been in the habit of noting down as transitional between "Decorated" and "Perpendicular"; what do we say to them? What we say is this, that if the fact of the sudden maturity of "Perpendicular" be true, then that these cannot be the incunabula of that style. Assuming our hypothesis, assuming the new style invented, and published with great pomp and with

the authority of official sanction, is it not very probable that country architects would be anxious to be in the fashion, and that they would use their best endeavours to learn the new style. Is it not also very probable that many of them would learn its forms rather than its spirit, whilst at the same time they would find it utterly impossible to unlearn their old lesson; and would not the natural result of this be, that when called upon to design church windows they would produce those monstrosities which have been so highly prized as interesting transitional specimens? We have, as our readers will remember, stated our deliberate opinion that the spirit of "Perpendicular" architecture was for the most part carried out to a very limited extent in our country churches.

Whoever might have been the inventor of "Perpendicular" architecture, it is we assume *prima facie* probable, that he had not a clerkly education, that he was brought up in the busy scenes of practical life, and comparatively ignorant of the deep and intricate science of Ecclesiastical symbolism, and that accordingly when called upon to build in Pointed, he mistook its spirit, and hence, abandoning the symbolical view, he adopted a purely architectonic one; and in place of the varied lessons of the hieratic tracery of Middle-Pointed days, substituted a system of straight lines, which at the outside could only claim a proto-symbolical meaning, and as we have shown failed even in that.

Pointed architecture seems in England to have been declining in energy about the time of Edward III.; as it began later in England, so it sooner tended to a decline here than on the Continent. We are aware that the contrary is often believed to be the case: Mr. Freeman, for instance, asserts that it endured longer with us against the attacks of cinquecento than elsewhere. What are the facts however? S. Eustache at Paris, a church so large that more than 3000 worshippers have been counted in the lateral aisles alone, was built between 1532 and 1642. Here the details are Italianized; the mass however is Pointed. And the rich transepts of Beauvais, with that huge central tower reared in rivalry of S. Peter's, which so soon fell prostrate, are the work of the early years of the latter half of the sixteenth century. We have previously mentioned the cathedral of Orleans; this stupendous pile was the growth of the seventeenth century. The Calvinists razed all the previous church, with the exception of the chapels of the apse. Henri IV. began the rebuilding of it, which was carried on in a purely Pointed style upon the old foundations, and at a distance it has the same outline and grandeur of mass which characterize French cathedrals of earlier days. Against these and similar instances we have only to quote our Elizabethan mansions, (an Elizabethan church is a thing that is not,) and the After-Pointed of Stuart days. Had the inventor of Third-Pointed possessed as much symbolical knowledge, as he did architectural daring, had he been another William of Sens, or Alan of Walsingham, he might in place of the corrupter, have been the regenerator of English architecture; he might have raised her to heights of perfection yet unknown, a perfection which might have given us churches, compared to which Cologne might have been forgotten.

Have we then any suspicions as to who this individual was? We have: though we are unfeignedly sorry to have to mention him, as in so doing we apparently condemn a long and justly venerated name. But the truth must be spoken; we believe that the inventor of "Perpendicular" was William of Wykeham. Let it not be supposed that we are ungrateful to the memory of that famous man. We honour as truly as any can, the eminent sanctity, the unswerving honour, the stern integrity, the unsparing munificence of that holy Bishop. But yet we are of opinion that his architectural influence was a pernicious one. But in so doing we imply no disrespect to his memory: we should with as little justice be taxed with so doing, as if we were told that we were ungrateful to Archbishop Laud, because we lamented that through his influence Inigo Jones was empowered to place a Corinthian portico in front of old S. Paul's.

We will now, in order to substantiate our hypothesis, examine some portions of Wykeham's life.* He seems to have been the son of a yeoman in Hampshire. We first hear of him as secretary to the constable of Winchester Castle, and tradition says that he was greatly patronized by Nicholas Uvedall, lord of the manor of Wykeham, and governor of Winchester Castle. Uvedall it is said was the person who recommended him to Edyngton, (his predecessor as time proved in the see of Winton.) There is no authority for the usual story of his having spent six years at Oxford; on the contrary, his earliest biographer, Chaundeler, says, "*illum speculativa (Sapientia) forsan minime occupavit: perhibetur enim nec Artium, nec Theologiæ, sed nec utrorumque Jurium scholas exercuisse, et quomodo potuit, ab inopi et pauperrimâ ductus parentelâ, sine exhibitione scholas aut literarum exercitasse studium? De practicâ vero—vir summè sapiens.*" This is just what would *à priori* have been conceived of the inventor of "Perpendicular" architecture. From Edyngton's service he passed into that of Edward III., when he was as is supposed about twenty-two or twenty-three years old. In time he was appointed architect of Windsor castle. He was ordained acolyte in December 1361, and priest the following June, having been already for seven years holder of immense preferment, including a deanery, though merely tonsured;—such was the laxity of the age. Bishop Edyngton died in 1366, when Wykeham succeeded him, and was soon made Lord Chancellor. He resumed the remodelling of Winchester cathedral in 1394, and just lived to see the nave completed in 1404.

We have here an individual precisely answering to the one whom we might suppose would be the inventor of "Perpendicular" architecture. A man of the highest station in Church and State, of great practical talents, skilled in military architecture, unversed in scholastic learning, inexperienced in the sacred traditions of former days of symbolism. (Time is a diminishing glass, but we must not forget that Wykeham lived two centuries and a half after Durandus, three after Honorius.) He is himself a man of the highest personal character; his age however

* We derive our facts from Lowth.

is a lax, a worldly, and a political one; the Church is too familiar in kings' courts. We know that this person was one of the earliest practisers of the new style; we have presumptive evidence that he was the first; for it is certain that the new works at Winchester were commenced by Edyngton, and it is more than probable that Wykeham was his architect. They were left off for many years. Perhaps the new style did not please in those days. A building when designed by Master William, the architect, is something different from one designed by the Lord William, Bishop of Winchester and Chancellor. Can we then reasonably doubt that Wykeham was the inventor of "Perpendicular" architecture, that in perfecting his invention he was guided by theory and not by tradition, and therefore that "Perpendicular" architecture, so far as it has a distinctive character, has no claim to be reckoned a true branch of the mighty tree of Christian architecture?

We do not believe that Wykeham had any idea to what his invention really tended. His intentions were good; he desired to reform Pointed architecture, and like other reformers who go to their work without appreciating the spirit of what they handle, marred it. The fact of his remodelling the old Romanesque nave of Winton, proves that he did not mean to be a ruthless destroyer, and the result of this curious process is, that this nave is far the most Christian in effect of any Third-Pointed building with which we are acquainted. It may astonish some that he should not have made himself on the nonce acquainted with the symbolism of others, when he began church-building. If any do make this objection it only proves that they look upon the middle ages, their opportunities, and their class-feelings, with modern eyes. Besides, we very much fear that Wykeham did not sufficiently feel the desire for this knowledge; we fear that the old symbolical tradition had lost its hold upon the Church mind of England.

Mr. Freeman says, "the question as to future developments I did not mention, because it did not seem connected with my subject, which was an investigation into past ones. Yet there was a sentence in my paper, which would seem to imply that I allowed the abstract possibility that a style might be hereafter better developed than it has at present been." We noticed this, and therefore used the qualifying word "sufficiently." We still think so, and we think that owing to not having had sufficient regard to this question, Mr. Freeman has not done justice to his subject. If we do not always bear in mind the future as well as the past existence of Christian architecture, as the material exponent of the mind of the Christian Church, we never can consider it in a true ecclesiological and philosophical manner or with true Catholic feelings. However much we may wish otherwise, we shall after all be merely archæologists. We do not accuse Mr. Freeman of this, only we think that he has not given its *due* prominence to the question of future development. Is it not possible that this omission on his part may have tended to root his theories in his mind? Looking too intently on Pointed architecture as a thing that had begun and that had ended, he

was insensibly led to think that every progressive stage must have been an improvement. Had he however regarded it as a thing, which though so long asleep, was still living, and would one day awake, he would have felt no more difficulty in the fact, that so long a period of its existence in England was one of extreme corruption, than in the one which he himself must acknowledge, that Pointed architecture was for a long period dormant, and then revived again.

We have we trust said enough in reply to Mr. Freeman's second and third propositions.

III. Mr. Freeman's fourth proposition is, "that Romanesque and not Gothick is the style to be now adopted." He refers to the depressed state of our Church at present, comparing it with that of S. Anselm and S. Thomas, and thence argues that we should adopt the style in use in their days. This is what, in the previous portion of this article, we termed symbolism *ab externo*, and is a principle which to our minds is most dangerous, as it tends to the confusion of objective truth, and in fact unconsciously refuses to "give to God the glory."

Mr. Freeman believes English Third-Pointed to be the highest species of architecture, and yet he counsels our building our churches in Romanesque, because he esteems the lessons to be derived from that architecture those most suited to the edification of present times. This then is surely like setting preaching above prayer; it is making the instruction of the people the primary object of church-building, not the glory of God. We are commanded to give our best to HIM, and from an utilitarian feeling (for it is after all no other) we offer what we know is not the best. A church though upon earth is yet of heaven, a small portion won from earth and given to heaven, it is the especially abiding place of the holy Angels; and the chosen seat of THE LORD. What then should it know of earthly struggles and troubles? As well might we assert that the Angels should not enjoy ineffable bliss, because the Church in earth is in captivity.

The holy men of old built in Romanesque from no such motives as these. They built in the most heavenly style that they could compass, and we receive and cherish their buildings, though a more perfect science has been revealed to us, as holy traditions, like the pot of manna laid up in the Ark. But for us to deprive ourselves of those advantages, which the goodness of PROVIDENCE has bestowed upon us more than upon them, for us to use their arts, when we know a more costly method of honouring THE LORD, is a widely different case.

We trust that Mr. Freeman will not be offended at what we are about to say: we most emphatically assure him, that we do not in the slightest degree intend to affix a charge on him, of which he has, we doubt not, as much horror as we have; but we think that his principle legitimately carried out, and treated as the outward symbolism of an inward belief, would lead to one of the most dangerous of the forms of error in these times. Mr. Freeman will acknowledge that our churches are the especial houses of God, but he desires to make their character depend upon the outward condition of the Church, that is, (more gene-

rally) of the world in which the Church is one of the contending parties, and can only be viewed in comparison with the other parties. Does not this approach very nearly to making The ALMIGHTY an *Anima mundi* merely? will not his theory, if it symbolize any thing, symbolize Pantheism? We leave these thoughts for Mr. Freeman's consideration. This view of the question has probably not occurred to him. But the practical difficulties which would occur in carrying out such a scheme consistently, are such as would be next to insuperable. Supposing the indications of an improving but far from perfect state of churchmanship to be so great as to be unmistakeable, and supposing during this period a new cathedral were to be built in some great town, Sheffield for instance, what should the style be? We should be too good for Romanesque, and far too bad for "Continuous Gothic." Therefore the style of Canterbury choir would, we suppose, be adopted. A few more years and then we might venture upon "Geometrical," and so on. We beg to assure Mr. Freeman we are only developing his theory. Again, suppose some dioceses rapidly improved, and brought into a really Catholic state, while in others the old bad leaven was still at work, then in the former we might see a general employment of the "Geometrical" or even of the "Early Continuous" style, while the few Catholic men in the latter would still be doomed to repeat Iffley and Kilpeck. In short, our churches would become as it were gauges of religious progress, and our diocesans might be tempted to take offence at any one which should not be most perfectly correct and carefully elaborate in every part, as if intended to convey injurious reflections on their administration.

Mr. Freeman objects to our symbolizing the Christian's daily life by Christian architecture, in an article on Professor Dyce, because the mediæval architects never intended this. We have gone on so long that we will not enter into this discussion, though we do not agree with him; but whether such be the case or not we were quite justified in saying what we did. The Christian Church and the Christian soul are so correlative, that we dare assert, that nothing is a true type of one which does not also typify the other.

In conclusion we beg to repeat our earnest hopes that we have neither in any way misrepresented Mr. Freeman nor said any thing which can give him the least annoyance. We trust that we may always find controversialists as well disposed as he is.

MR. HULLAH'S LEEDS LECTURE.

The Duty and Advantage of learning to Sing. A Lecture delivered at the Leeds Church Institution, February 19, 1846, by JOHN HULLAH, Professor of Vocal Music in King's College, London. London: J. W. Parker, 1846. pp. 28.

WE are most ready to acknowledge the great value of Mr. Hullah's labours in the cause of vocal music. We have no wish indeed to reckon ourselves among his disciples: but we have still less wish to join those who from whatever motives treat his earnest and most useful exertions with ridicule or disparagement. We are therefore the more sorry to feel ourselves now obliged to review unfavourably the lecture before us. Mr. Hullah himself takes the aggressive. He talks somewhat scornfully of the opinions about music which "that school of Ecclesiologists, recently sprung up among us" entertains; and, after strangely misrepresenting them, hints facetiously that the "musical incapacity of some of our modern Ecclesiologists," and their entire ignorance "of what musicians call *music*," account for the views he supposes them to hold. We are however not unprepared to encounter him in letter-press, to which he thus dares us. In one of his classes indeed we would,—as indeed in common with all the world we often have done,—say "crotch" "crotch" with unblamable docility; and help to make up the "curious and affecting sight," which he describes (p. 23,) of a number of "seniors coming back to school," and exhibiting such earnest teachableness and such implicit obedience: but Mr. Hullah in this printed challenge is no longer at his post, in Exeter Hall or the Apollonicon Rooms, stoutly and practically upholding the rights of choral music against the organ-playing and other instrumentation which had nearly destroyed it; he comes before us as an advancer of theories in a branch of Ecclesiology, and what is worse, as an innovator in one of the most important parts of Divine Service. A considerable part of the lecture, from p. 10 to p. 15, is devoted to the refutation of a principle supposed to be held by Ecclesiologists, that "would restrain us on all occasions from the use of music other than *plain song, in unison*." Now first, who ever dreamed of such an exclusion? No school of Ecclesiologists that we either know any thing of, or represent, ever held such an opinion. We very much fear that Mr. Hullah has been betrayed into saying this from a desire to excite a prejudice against those, who maintain the propriety of reviving the ancient and only authorized method of chanting the Psalter, by representing them as insensible generally to the glorious beauty of harmonized music. It is one thing to maintain the Catholic way of chanting the psalms: it would be quite another to reject in anthems and other fit places, the most perfect developement of musical art. But in fact such a school, as Mr. Hullah sets up in order to knock down, does not exist. When it is found, we as Ecclesiologists will gladly join him in an endeavour to resist it. We can scarcely believe that Mr. Hullah did not know that he was likely to convey an erroneous

impression : but we should hope and think that his intelligent hearers must have perceived it. And similarly, when he asks triumphantly whether such epithets as "brilliant and diversified,"—words used by a writer as the most favourable description he could give of modern "Cathedral chants,"—can be justly applied to the "chants of Tallis, Morley, Farrant, or Gibbons"; he is guilty of great unfairness. The writer whom he quotes was manifestly speaking not of such chants as Tallis or Farrant might have written, but of the most ordinary modern double chants, as contrasted with the austere simplicity of the Gregorian tones. And again, what body of chants have these writers left to which Mr. Hullah can thus exclusively affix these epithets? Mr. Hullah must know that a single chant or two by these masters is all that can be found. And the genuineness of these is very doubtful, it having been ascertained that several chants bearing the names of Gibbons and others, are merely a few bars put together from their harmonized services, while others are only harmonies upon the Gregorian tones. But however this may be, these few chants were never intended to supersede the ancient tones, which were undeniably those in ordinary use for chanting the Psalms; as we showed fully enough in our last number.

"Ecclesiologists are inconsistent," says Mr. Hullah, "who think no amount of pains thrown away on the study of architecture, sculpture, or painting; who derive all their notions of what is orthodox or beautiful from the *best* periods of those arts; but who would settle the question of Ecclesiastical *music* alone, by appealing for precedent to the practices of ages, when as an art, it can scarcely be said to have existed at all: such appeals being generally wound up by some tribute to the 'beauty of simplicity' " (p. 10.) Now, if this were true, Ecclesiologists would be inconsistent. But simply it is not true. Not that the question of music can be treated quite in the same way as architecture or painting. The tones in which sacred words are to be uttered, are much more closely allied to the almost unchangeable words themselves than are the buildings in which they are to be sung. It may be very barbarous to retain the un-Ciceronian Latin of the ancient Psalter, or the rugged grandeur of the language of our Prayer Book: but when we translate the psalms and canticles into fluent newspaper English, it will be time enough to admit such a development of church music as Mr. Walmisley's double chant. It is very remarkable how the Church has always clung to the ancient words and tones of its offices. Style after style of architecture passed away, Christian painting and sculpture rose and fell, but the same words continued to be uttered to the same notes. Without caring for Mr. Hullah's sneer, we are not ashamed to claim "a kind of sanctity or prescriptive right" (p. 15,) for the Gregorian chants. But there is we repeat a great difference between the plain song which we assert to be the only proper music for the Psalter, and the more elaborate harmony allowed in choirs and places where they sing. Why does Mr. Hullah confound these two things? Why,—because we prefer for the Psalter a kind of chant which is ancient, Catholic, and authorized, besides being the only kind that combines solemnity and dignity with the practical

objects that are intended to be answered by musical recitation, to the meretricious style which has become common with us since the Restoration;—are we stigmatized as insensible to the merits of “that eminently Christian science, harmony”? This is indeed hard upon those whose devotion to Palestrina in music has exposed them to as many a smile from the votaries of Balfe or Verdi, as their championship of Fra Angelico in painting has from the admirers of the Royal Academy exhibition. In a word, Mr. Hullah has grossly misrepresented the school of Ecclesiologists. Probably he could not write any praise of Christian harmony which it would be too strong for us to join in. Of course we may take Palestrina for our highest idea of religious music, and Mr. Hullah may, (if he likes), take Rossini. But then the question is quite another one. We are quite ready to defend our “Middle-Pointed” of Palestrina against the beautiful debasements (as we believe) of Pergolesi or Haydn. Then however Mr. Hullah’s charge of “inconsistency” vanishes away: for in music also, as he approvingly acknowledges we do in other arts, we profess “to derive all our notions of what is orthodox or beautiful from the *best* period of the art.” We purposely abstain from saying anything as to our belief in the possibility of a further perfect developement of Ecclesiastical music: and we need scarcely say that we are quite aware that the difference between music and other arts is in many respects so great as to make any exact parallel impossible: for one example, modern architecture, sculpture, or painting present to our mind nothing comparable to the grandeur of the works of Beethoven.

We have been more concerned to vindicate Ecclesiologists from the false charge of despising harmony, than to fight over again the battle between the Gregorian tones and their effeminate rivals, “Anglican cathedral chants.” In our last number we entered fully on the general question. But there are several points in Mr. Hullah’s lecture that deserve further notice. The lecturer laughs very unfairly at a statement which he quotes, that “till very recently their name” (viz. of the Gregorian Tones) “was hardly known in this country,” and disproves the assertion by adding, that “there are elaborate articles on Gregorian plain song,” “in two of the commonest and most accessible books in the world, Dr. Burney, and Sir John Hawkins’ *Histories of Music*,” (p. 11.) But the statement that their name was “hardly known” is literally true. We believe there was *not one* collection of church music in ordinary use some eight years ago, which contained a single Gregorian tone as such. And even real musicians, like Mr. Jebb, did not know that Tallis’s chant to the *Venite* was nothing more than a harmonized edition of one of the eight Tones. Besides which, our readers will remember that Burney and Hawkins, each in four or five volumes, and selling at a high price, are anything but common and accessible books. The writer was of course speaking only of popular knowledge, and his statement was duly qualified by the word “hardly.” Does Mr. Hullah mean to deny that for one person ten years ago who had heard of the Gregorian chants, a thousand now know their name and history?

Mr. Hullah is pleased to say, “With respect to those eight or nine

passages with various 'endings,' which are called *the* Gregorian Tones. I hold them in the highest admiration, but I do not think that *as such* they can properly be made available in the service of the Church of England. Of course, they may be transmuted into Anglican chants; as in the case of the First Tone, commonly called Tallis's Chant," (p. 15.) In a note he says, "Into my own *Psalms with Chants* I have introduced them all, thus adapted." Afterwards he expresses his opinion that the difficulty (which he much exaggerates) of accenting English words to the Gregorian Tones was felt by "the musicians who first set the English Service to music, and that the form into which the Anglican Chant has gradually settled, is the result of it." (p. 15.) All this is very lamentable. What can be meant by those "who first set the English Service to music"? It is notorious that the English Psalter was sung until the great Rebellion to Gregorian chants. The introduction of double chants after the Restoration was a mere corruption, well fitting the lowering of feeling and general laxity that then prevailed. There is nothing which we are determined to resist more unflinchingly than any such attempt as this to burthen our Church with unauthorized changes, whether of ritual, vestment, church arrangement, or music, as legitimate "Anglican" developments. Happily as yet the Church of England stands free from any such modern bonds. Its material fabricks are required to be almost wholly "as in times past": its vestments are ordered to be nearly identical with those of the unreformed times: its ritual is what it was of old, where not otherwise specially ordered: and its music is unchanged, except that in anthems and services, Tallis and his school went step for step with Palestrina in perfecting the art. We will neither cut off chancels, nor cease to maintain our right to vestments; nor will we adopt "Cambridge New," nor "Devizes," nor even Mr. Hullah's book, with all the eight tones "transmuted into Anglican Chants," while we have a right to the unadulterated Gregorian Tones. And here we may say, that in spite of Mr. Hullah's *Psalms with Chants*, a really complete and usable Psalter with the ancient Tones, is still a desideratum which we earnestly hope soon to see supplied. In conclusion, we very much lament that a lecture, in many respects agreeably written, and containing much that is sound and valuable, is blemished by a flippant and unjust, and (happily) unsustained charge against what the author calls the school of Ecclesiologists: and we look with the greatest jealousy on so specious an attempt to innovate on the as yet untouched theory of our Holy Offices, in their musical exhibition.

THE ARCHITECTURAL ROOM OF THE ROYAL ACADEMY,
1846.

THIS room is decidedly very dreary this year. There is very little in the Ecclesiological portion of it to praise, and yet there are signs of hope, amid all the dreariness. A few years ago when a "Gothic" Church was determined upon, the "Perpendicular" style was sure to

be adopted. This preference survived the rise of Ecclesiological science and it is not even now wholly extinct, even in places where we had a right to look for better things. In the meanwhile however Mr. Pugin's influence began to be felt, and many of those who at first derided him soon thought it the best course to subside into quiet imitation. As might be supposed, his mannerism was easily caught without that dash of eccentric talent which he contrived to throw into his etchings. We all know the usual type of Mr. Pugin's small First-Pointed churches, their steep roofs, high walls, and narrow windows at a great distance from the ground, all producing that effect which technically (may not we use some other word?) is called "solemn." These features may all be copied without much difficulty, and when set off with good colouring look tolerably effective in Trafalgar Square. We have a good many such this year looking one so much like another that they might have all proceeded out of the same office. We think it hardly worth while to particularize them or their authors. This method of proceeding is of course unsatisfactory. We feel that these churches are fabricated, that they reflect neither the mind of the Church of the present day, nor that of their authors; still however we see in them some symptoms of improvement. We, of course, most strongly deprecate the employment of severe First-Pointed in modern times. It is after all only Romanesque improved, and it is utterly unsuited to modern requirements. It is however a great gain upon Third-Pointed. We must hope that a few years hence we shall be flooded with wooden imitations of Heckington, and Patrington, and then we may hope for the dawn of good days of general taste.

Mr. Derick exhibits his designs for the fittings of Eton College chapel, with which we are disappointed. The screen is portentously heavy and unlike any old rood-screen, being disconnected with the stalls, which are not returned, although this is a College chapel, and the solidity of the screen utterly precludes the nave being used for congregational purposes. It is in truth neither more nor less than an organ-loft. We are aware that Mr. Derick had no option about placing the organ, but he need not have treated it in so common-place a manner. The boys' seats, moreover, are raised on steps, and the altar groans under books and plate, while a vulgar monogram in Roman letters is embroidered on the antependium. Mr. Derick should really do better. Two of his drawings are by mistake attributed in the catalogue to Mr. Shaw. Mr. Derick exhibits the interior of a chapel which he has built in Ireland, of the Littlemore type, without the vestige of a chancel.

There are some other designs in Third-Pointed which recall the churches of ten years back.

We have several make-believe churches this year, portentous phantoms, such as haunt the minds of Ecclesiologists in the hours of feverish and uneasy slumbers! We spare the gentlemen who have so kindly contributed to the public entertainment by their exhibition.

The same gentleman who gave us a Pointed country house last year, has this year provided a Guildhall which is in every way a fitting pendant to it. What will his cathedral be like when the mighty invention is at length concocted?

SEVENTH ANNIVERSARY MEETING OF THE ECCLESIOLOGICAL LATE CAMBRIDGE CAMDEN SOCIETY.

THIS Meeting was held in London on Tuesday, May 12, 1846, at the schoolrooms of the All-Souls and Trinity Districts, S. Mary-le-Bone.

The President having taken the Chair at two o'clock, P.M., supported by the Rev. Dr. Mill, V.P., the Meeting thanked the School-Committee for the use of the room in which they were assembled; to which the Dean of Chichester kindly replied. It was then unanimously resolved to suspend the sixteenth law of the Society in order to facilitate the discussion of the new regulations.

The Society next proceeded to confirm the election of all who had been provisionally elected by the Committee during the past year, namely, of the Lord Bishop of Colombo, as a Patron, of three Honorary, and sixty Ordinary, Members. Of these the following names have not been published in any previous report in the *Ecclesiologist*.

HONORARY MEMBERS.

M. L'Abbé Devoucoux, Canon of Autun.
M. Didron, Secretary of the Comité Historique.

ORDINARY MEMBERS.

T. D. Acland, Esq., M.P.
E. B. Beal, Esq., Hanley Road.
Francis Chester, Esq., Architect, Manchester.
Rev. G. B. Norman, M.A., Trinity College; Gloucester.
Rev. F. T. Scott, M.A., Hythe, Kent.
R. J. Shaw, Esq., 5, Chancery Lane.
Malin Shepherd, Esq., Sheffield.

The annual Report was then read by the Rev. B. Webb and the Rev. J. M. Neale, Honorary Secretaries. Besides what has been published in previous Reports, this stated that the Lord Bishop of Jamaica had commissioned the Society to procure a design for his cathedral; and announced a grant of £25 from the Society to the restoration of the chancel of S. Alban's, Kemerton.

In the absence of the Treasurer, the Rev. B. Webb read an audited statement of the accounts from March 10 to May 11.

The thanks of the Society were voted to the Rev. W. F. Witts, Fellow of King's College, the late Treasurer, and to the Rev. P. Freeman and the Rev. H. Goodwin, the late Auditors.

The Dean of Chichester moved the adoption of the Report, congratulating the Society especially on its having become more central as to its head-quarters, and on its usefulness in the Colonial Dioceses.

The Rev. J. L. Patterson, of Trinity College, Oxford, Treasurer of the Oxford Architectural Society, seconded him,—testifying to the pleasure that the sister Society, which he represented, felt in the prospect of the Cambridge Camden Society becoming, as it ought to be, a national one, inasmuch as it had long gone beyond the bounds of the University which had given it birth.

The Report was adopted unanimously.

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Among the presents mentioned was a fragment of the original MS. of Sir Henry Spelman's "History of Sacrilege," from the Rev. F. E. Paget.

The President then proposed *seriatim* a new set of Laws, a copy of which had been previously sent to each Member.

The Laws as finally settled stand as follows:—

I. This Society shall in future be called the "Ecclesiological late the Cambridge Camden Society." Its object shall be to promote the study of Christian Art and Antiquities, more especially in whatever relates to the architecture, arrangement, and decoration, of churches; the recognition of correct principles and taste in the erection of new churches; and the restoration of ancient ecclesiastical remains.

II. The Society shall consist of Patrons; a President; Vice-Presidents; Honorary, and Ordinary, Members.

III. The property of the Society shall be vested in Trustees, to be chosen by the Society. The Trustees shall be not more than five nor less than three; and they shall hold and dispose of the property of the Society for such purposes and in such manner as the Society shall from time to time direct.

IV. The election of the President and Vice-Presidents is vested in the Society.

V. The Ordinary Members shall be elected by the Committee, on the nomination of a Member, according to the following form:—

I, the undersigned, do hereby recommend _____, of _____, being in Communion with the Church of England, to be a Member of the "Ecclesiological late the Cambridge Camden Society," believing him to be disposed to aid its designs.

VI. Honorary Members shall be elected in the same manner, the clause "*being in Communion with the Church of England*" of the form of recommendation being omitted in the case of foreigners, members of Catholic Churches.

VII. Bishops of the English Church or of Churches in Communion with the Church of England, who shall signify their pleasure to become Members of the Society, shall be admitted Patrons.

VIII. Every Ordinary Member shall pay an Annual Subscription of One Guinea, to be due on the first of January in each year. It shall be competent to any Member to compound for all future Subscriptions by one payment of Ten Guineas.

IX. If any Member's Subscription be in arrear for one year, he may be removed from the Society after due notice, at the discretion of the Committee. No Member shall be considered entitled to his privileges as a Member, whose Subscription is in arrear.

X. The affairs of the Society shall be conducted by a Committee, consisting of six Members, who shall be elected at the Anniversary Meeting in the month of May in each year; and of whom three at least shall have been Members of the Committee of the preceding year. The Committee so elected may subsequently add to their number.

XI. The Committee shall elect out of their own number a Chairman, Treasurer, and not more than three Secretaries. The President, and such of the Vice-Presidents as are pleased to attend, are Members of the Committee.

XII. Two Members, not being Members of the Committee, shall be chosen annually by the Society at the same time with the Committee, to audit the Society's accounts.

XIII. The Annual Meeting shall be held in London in the month of May, at a place and time to be appointed, and of which at least a fortnight's previous notice by circular to each Member shall be given by the Committee. At this

Meeting the audited Accounts shall be produced, the Report of the Committee read, any necessary alterations made in the Laws, the new Committee elected, and Papers read, if any have been prepared and approved by the Committee. The Meeting may be adjourned.

XIV. A Special Meeting may at any time be called by the Committee, due notice being given; and the Committee, on receiving a requisition from fifteen Members, stating explicitly the object for which a Special Meeting shall be required, is bound to call one.

XV. The Officer in the Chair shall be sole interpreter of the Laws, and shall have unlimited authority on every question of order.

XVI. No communication shall be laid before the Society until it has been approved by the Committee.

XVII. The Society invites its Members to examine every church in their power, to furnish reports and drawings thereof to the Secretaries, and to contribute original papers on any subject connected with its designs.

XVIII. The Society shall from time to time admit other Associations for the study of Ecclesiastical Architecture and Antiquities to the same privileges with respect to any meetings and publications of the Society as are granted to its own Members, the right of voting being excepted.

Law I. having been proposed, the Rev. W. Dodsworth moved, and the Rev. J. M. Neale seconded, that the original name of the Society be retained. Mr. A. J. B. Hope, M.P., the Rev. J. L. Patterson, Mr. F. H. Dickinson, M.P., and the Rev. J. G. C. Fussell spoke in favour of the change. The amendment was lost on a division.

Law V. was altered to its present form, the Rev. W. Dodsworth, Mr. F. H. Dickinson, and the Rev. Dr. Mill having spoken in favour of changing the order of the clauses as originally proposed.

Law VI. was discussed at some length, the Rev. L. Poynder moving without a seconder that the restrictive clauses be omitted. Mr. Hope, Mr. Dickinson, the Rev. H. L. Jenner, and the Rev. W. Dodsworth took part in the debate.

Law VII. was agreed to as it stands, after a division, the Rev. W. Dodsworth having moved and the Rev. B. Webb seconded an amendment in favour of the original form of the Law as it had stood ever since the beginning of the Society.

The Laws having been settled, the Society proceeded to elect Officers. The Very Rev. the Dean of Chichester was elected a Vice-President; and the President, the Earl Nelson, and Mr. A. J. B. Hope, M.P., were elected Trustees; the Rev. W. Dodsworth, M.A., and J. D. Chambers, Esq., M.A., were elected Auditors for the ensuing year; and the following were elected to form the new Committee:—

Mr. F. H. Dickinson, M.P.; M.A., Trinity College.
Sir Stephen R. Glyne, Bart., M.P.; M.A., Christ Church, Oxford.
Rev. G. H. Hodson, M.A., Fellow of Trinity College.
Mr. A. J. B. Hope, M.P.; M.A., Trinity College.
Rev. J. M. Neale, M.A., Trinity College.
Rev. B. Webb, M.A., Trinity College.

The following resolution was then unanimously adopted:—

The Proprietors of the *Ecclesiologist* having proposed to restore the copyright of that periodical to the Society,—Resolved that this offer be accepted, and that the *Ecclesiologist* be in future published by the Society under the editorship of the Officers.

After a vote of thanks to the President for his conduct in the Chair, the Meeting separated. The following are the Officers for 1846—7, as subsequently arranged :

CHAIRMAN OF COMMITTEES.

Mr. A. J. B. Hope, M.P.; M.A., Trinity College.

TREASURER.

Mr. F. H. Dickinson, M.P.; M.A., Trinity College.

HONORARY SECRETARIES.

Rev. B. Webb, M.A., Trinity College. | Rev. J. M. Neale, M.A., Trinity College.

OXFORD ARCHITECTURAL SOCIETY.

A MEETING was held in the Society's Room on Wednesday evening, May 6, the Rev. the President in the chair. The following members were elected.

P. Williams, New College.

C. H. de Havilland, M.A., Oriel College.

Digby Latimer, M.A., Lincoln College.

J. Robinson, Oriel College.

R. U. Rawstorne, B.A., Brasenose Coll.

C. V. Spencer, Christ Church.

J. Rich, Christ Church.

Mr. Millard, Hon. Sec., read the report of the committee.

It related chiefly to the progress of the works at Dorchester church, and announced the gratifying fact that some members of Oriel College had undertaken the restoration of the west end of the south aisle, including the elegant buttress at the south-west angle, with the adjoining porch and window. To this purpose they have determined to apply the proceeds of a terminal subscription amounting to about £80 per annum. Mention was also made of an offering by the junior members of Lincoln College to their chapel, in the shape of a handsome brass eagle-desk of the value of nearly £80. The design for this praiseworthy gift was laid before the Society. Fifty copies of an engraving of the ancient Guesten Hall, at Worcester, had, it appeared, been received from the Rev. W. Digby, Canon of Worcester, and distributed among the most active members of the Society. They might, it was hoped, by making this interesting building better known, promote its restoration. Mr. Freeman of Trinity College, then read a paper on "the Antiquities of Purton church, Wilts., with notices of some of the neighbouring churches." After some remarks which this paper called forth from several members, the meeting dissolved.

A MEETING of the above Society was held on Wednesday evening, May 20th, the Rev. the President in the chair. The following new members were elected, George Buckle, M.A., Oriel College; Charles Felix Verity, Lincoln College; and J. S. Gilderdale, Oriel College. The names of eight candidates were read, who will be ballotted for at the next meeting, June 3rd. The list of presents included the fifth Number of the Churches of Warwickshire, presented by Rev. S. H. Cooke; a Talbot-type or sun-drawing of Oriel College, presented by W. B. Jones, B.A., Queen's College; a cast of a beautiful finial from Here-

ford cathedral, presented by the very Rev. the Dean of Hereford; a rubbing of a brass from Coleshill, Warwickshire, and another from Wilmslow, Cheshire, both presented by G. R. Lingard, Brazenose College. It was mentioned that the smaller of these two brasses had been lately discovered in the parish chest of Coleshill, and was now in the possession of the Rev. Canon Digby, of Worcester.

The Rev. C. P. Chretien, Hon. Sec., read the report of the committee, announcing the completion of the Guide to the churches in the neighbourhood of Oxford, the last part of which, and the entire volume are now ready for sale, and also the immediate prospect of the publication of Mr. Petit's paper on Parochial Church Architecture, which was read before the Society last term. The progress of the works at Dorchester was next alluded to. The great east window is the part to which the attention of the sub-committee is now mainly directed, for the restoration of which Mr. J. P. Harrison has kindly furnished an excellent design, which will be executed as soon as the working drawings are finished, and a contract drawn up. The subscription lately raised by the liberality of several members of Oriel College, (mentioned at the last meeting,) is to be applied in the first instance to the restoration of the beautiful and dilapidated buttress at the south-west corner of the church, from which it is hoped that the repairs may be extended to the whole west end of the aisle, including the rebuilding of the gable, and opening the west window. The roof of the sacarium and the east window were suggested as proper objects for similar undertakings on the part of individuals or societies. The estimated expense of the former is £190; of the latter £150.

Mr. Jones made some observations on the process by which the Talbot-types or sun-drawings, of which he had presented a specimen, are made, and read a letter from Mr. Cowderoy, the patentee, suggesting the advantages of the invention for architectural purposes.

The Rev. J. L. Patterson, Treasurer, read a letter from the very Rev. the Dean of Hereford, in which he expressed his willingness to accept the office of local Secretary to the Society, and gave some account of the finial from Bishop Aquablanca's tomb in Hereford Cathedral, of which he had presented a cast. This finial being the only one on the tomb which bore the crucifix, had, probably for that reason, been concealed, and was lately discovered in the cellar of a dwelling-house near the cathedral.

Mr. G. W. Cox, of Trinity College, then read a paper "on the choice of sites for religious buildings."

Mr. Jones remarked that some peculiarities which Mr. Cox had mentioned in the situations of Cornish churches, were found also in Wales.

Mr. Freeman inquired if any member present could account for the very frequent occurrence of a small church immediately contiguous to a large one. He instanced S. Margaret's and the Abbey, Westminster; S. Nicolas, and S. Mary's Abbey, Abingdon, and others.

Mr. Rooke supposed that in such cases the smaller church was built for the use of the dependents on the abbey.

After some further remarks by the Rev. C. P. Chretien, the President Mr. Portal, of Christ Church, &c., the meeting broke up.

REVIEWS.

The Book of Symbols for Church Needlework. London: Wilks, 186,
Regent Street. 4to.

THIS is a square book containing 28 coloured plates of devices and borders and the like, all ruled in squares ready for working. The writer, who appears under the initials T. T., thinks that as yet "no approved designs of practical utility" have been published: and we feel very sure that his own designs will not be "approved" either. Indeed it was quite a relief to us to arrive at the end of the book without finding one design deserving of even the least praise. How can we, we said to ourselves, teach people to discriminate between what is bad in these designs and what may be good? The difficulty happily vanished, when we found that not one was good. In a word, we could not have believed it possible that twenty-eight designs could have been published, which without one exception are to be condemned. We do earnestly trust that none of them will be ever worked by persons who profess to have taste, or to have the least respect for our judgment. But our chief objection is to the principle of the whole thing. The book is intended to be a royal-road, and to supersede real embroidery by this mechanical way of working patterns in squares, with counted stitches. We are contending for the art of needlework against the miserable substitute of work on the Berlin-wool principle. Now it has been satisfactorily proved, within our own experience, that real embroidery can be executed with an excellence that bids fair to rival ancient work. What is wanting to us is rather artistic power, than skill or diligence in the workwomen. This then is the defect to be remedied: instead of trying to do which Mr. Wilks brings out this wretched collection of mechanical designs, which will only confirm the ignorance we complain of. We consequently desire to condemn this book in the most unhesitating way. The symbols themselves,—if it be worth while to notice them—are of the worst kind. They are monograms of our Lord's name of the ugliest devices; an unworthily designed emblem of the Third Person of the Adorable TRINITY; such devices as intersecting triangles surrounded by rays; or a square pattern with two nails in saltire in each corner (making eight nails altogether!); or a plain cross with an anchor and a palm-branch, an utterly unauthorized combination; a border with a *fish* in it; and a central-piece of I. H. S. with a "Glory" round it, such as one sees in the worst kind of modern frontals. All the rest are, with an utter contempt for true principles of design, copies of encaustic tiles, which the writer considers the "authentic source of English ecclesiastical ornament." We repeat our hope, that no one who values our opinion will think of buying this expensive and worthless book.

Specimens of the Ancient Ecclesiastical Architecture of England. By HENRY BOWMAN, Architect. London: Parker. 1846. 4to., with numerous illustrations.

AN imposing title to an imposing volume. Opening it we find that it contains the description of seven churches, and those mostly Romanesque and Third Pointed. Mr. Bowman is doubtful about symbolism, and especially "tripling." He however repudiates Mr. Wightwick.

ECCLESIOLOGICAL NOTES.

SS. Peter and Paul, Cudham, Kent, is the parish-church of a widely spread and rather thinly populated district, and stands on some high ground, with deep valleys falling away on all sides; its site having been chosen perhaps as being the most convenient for the scattered parishioners, for there neither is, nor apparently ever has been, much of a village immediately surrounding the church. It is a miserably neglected parish: the great tithes are held by a layman, who if not worse, is not better than most of his fellow impropriators: the vicarage is a poor one, and (from whatever cause,) for many years there has been no resident priest. Once the Holy Eucharist was celebrated daily at three (at least) altars in this church, at the high altar and in two stately chantries: our readers may guess how often now-a-days it is offered on the one mean table which is all that the wealthy spoilers of Cudham can spare for "God's Board." The building has been shamefully abused. At present, one can see the sky through the roof in the south chancel-aisle, and a huge brick chimney is built in it; it has been desecrated, and will soon fall if not taken in hand. But the impropriator (we heard) disputes his obligation to repair it. The plan of the church is very singular:—a chancel communicating by arches with a large south chantry-aisle; a nave entered by a narrow chancel-arch; a small tower in the angle between the west of the south chantry-aisle, and the south-east of the nave, with narrow arches opening to both; a very large north chantry-aisle on the north of the nave, but not equalling the latter in length; and a south porch. The western part of the nave is Romanesque in its shell, and retains on each side a small plain round-headed light. The chancel-arch is of transitional character, Pointed, of two orders, rising from piers of a Romanesque type, the angles of which are chamfered with a sort of cushion capital at the top of each chamfer. A kind of *solea* at the east end of the nave, another rise at the chancel, the narrowness of the arch, and its bold piers, of which the south one is cunningly compounded with a very massive internal buttress helping to sustain the tower, give a peculiar effect to this part. The chancel, judging from a piscina in the east wall, was of late First-Pointed: atrocious restorations, scarcely finished, have ruined it irremediably. The south chantry-aisle, now in a ruinous state, is of Middle-Pointed, very boldly used, but not of a very good kind, yet interesting from its mouldings having been apparently chosen to suit the coarse local rag out of which they are cut. The north chantry-aisle is of the same date and character, but of somewhat better detail: indeed it is upon the whole a fine work. It opens to the nave by two broad arches of three orders, or rather of one huge chamfered order, the slope being notched so as to give the effect of orders, one of these being after all only the hood. The caps are of coarse rag, octagonal, and of almost mean plainness. At the east is an ample window of three boldly trefoiled lights, and monials plainly intersecting in the head. In the north wall there are two windows, and at the west end there is one, of two lights of the same type. Some flowered quarries and remains of

armorial glass are preserved. But the most remarkable thing in this aisle is the "lychnoscope." Three feet from the present level of the ground externally, and 4 feet 9 inches from the external angle of the aisle, at the western end of the north wall, is a plain Pointed opening, 16½ inches high and 10½ broad, the edges chamfered externally but not internally. Inside, this aperture occupies the lower half only of the back part of a fenestella of obtusely Pointed form, with a good rear-vault and a broad equal splay. Below it there is a low leaning-place. The aperture was never glazed, but is furnished with a standard and a stay-bar, and on the inside shows two hinges for a shutter on the west, and a hole for the bolt on the east.—A west door continuous of two orders, was inserted in Middle-Pointed times. A Third-Pointed window in the south wall of the nave, and a south-western porch, of the same style but fair detail, were subsequently added. All three piscinæ are in the eastern walls, southwards of their altars. All the altars were raised on three steps. There are good remains of a parclose in the westernmost of the two arches between the chancel and its south aisle, and under the other one is a late high-tomb with a niche inserted in the soffit of the arch at its east side. The font is Third-Pointed, octagonal, very poor, and with a late pyramidal cover. The tower is of poor flint and rubble masonry, unpleasingly thin, and with a low shingled broach. The church, seen from parts of the village, offers a striking and foreign-looking group, chiefly from the remarkable position and proportion of this tower. South of the church are two noble yew trees, and a fine view to the east is to be seen from the churchyard.

S. Mary, Ewell, Surrey.—The parish-church of S. Mary, Ewell, Surrey, being about to be rebuilt, it may be well to record some account of it. The ground-plan comprises a chancel, nave, south aisle and porch, western tower, and a chantry at the east end of the south aisle. The chancel is Middle-Pointed: its east window has three lights without cusps, the monials crossing in the head; the side windows are of two lights. The roof is high-pitched; externally tiled, internally a cradle roof with bosses. The sedilia are triple, graduated, under cinq-foiled ogee arches with disengaged shafts which have floriated caps. The chancel-arch is four-centred and quite plain. The rood-screen, which retains its doors, is good Middle-Pointed, consisting of a series of cinq-foiled ogee arches with feathered cusps: in the spandrils are trefoils bearing flowers, and between every three lights is a buttress terminating in a crocketed pinnacle; the lower panels are plain. The nave and its south-aisle are First-Pointed: they underwent a beautifying towards the end of the last century, which led to the present ruinous state of the church. For the arches were quite cut away, and a gallery was built upon the circular pillars, the roof being propped up by wooden Doric columns. The last have rotted, and the building threatens to fall. All the windows in the nave and aisle were gutted. The nave-roof is of a high pitch externally, but is underdrawn. The aisle and the chapel have flat roofs of lead. The porch is of plain Third-Pointed design. The chapel, which is nearly Debased, opens by a low arch into the aisle: it is now used as a vestry, being screened off by a late parclose. At the north-east corner of the nave are remains of a rood-turret. The tower is of fair Third-Pointed design, in four stages, with a very bold newel staircase at the south-west corner, which is carried up above the parapet in an octagonal embattled turret carrying a vane. There is a plain west door, and a west window of three lights, ogee, cinq-foiled, supermullioned, trefoiled. The next stage has single lights trefoiled, and the belfry windows are square-headed, of two trefoiled lights. There is a string between all the stages, and the buttresses are good, but the parapet is of modern red brick, with a pine-apple on each corner. There are eight bells. The masonry of the chancel is of flint, with clunch dressings now much decayed. The tower is built of black flint and clunch in alternate squares,—a kind not uncommon in this part of the

country. The font, which stands near the south door, is octagonal, and Third-Pointed. The bowl is panelled in quatrefoils with Tudor flowers in each, lined with lead, which has a drain: there is no cover. The stem is panelled, and stands on one large circular step. The church still retains some brasses. Within the altar rails is a kneeling brass of about 1480; in the chancel a large Elizabethan one; and in the nave, two almost effaced figures with inscriptions.

S. Denis, Stanford in the Vale, Berks.—An interesting church, consisting of a chancel, nave, north aisle, north and south porches, and western tower. The north and south doors and the lower part of the tower are First-Pointed; the remainder of the church chiefly Middle-Pointed, with Third-Pointed additions. The chancel has some elegant flowing Middle-Pointed windows, especially that at the east end, which is of four lights, and has most beautiful tracery. In these there are considerable remains of very rich painted glass. On the south side of the chancel is a very singular feature,—a piscina surmounted by an aumbrye, the whole very elegantly arranged in one uniform plan. The piscina has a flattened trefoil arch, and a stone shelf at the back. Above it is a kind of tabernacle forming a half hexagon having on each fan a crocketed triangular canopy, and the whole surmounted by a small delicate battlement. In the central compartment is an oblong opening, clearly an aumbrye, with the hinges partly remaining. This very curious specimen seems to be little known and ought to be carefully drawn. The sill of the south-east window has a small battlement, but there is no further trace of sedilia. There is on the north of the altar a plain double locker of rectangular form, and expanding considerably within the wall. The chancel arch has continuous mouldings, and is not very well shaped. The aisle is continued along part of the chancel, but its eastern extremity has evidently been always used as a sacristy, being divided by a wall both from the rest of the aisle and from the chancel, into which it opens by a Middle-Pointed door. The nave has an arcade of three wide pointed arches, with mouldings dying into an octagonal column without capitals. Above this is a clerestory of late and poor square-headed windows. On the south side of the nave are windows of different sizes and character; but one next the chancel-arch is remarkable as a "lychnoscope," and is a trefoiled lancet. On the north are square-headed windows, some with two ogee lights, some late and debased. There is a corbel table on each side within the nave above the windows, having a First-Pointed character. The roofs are open, but of ordinary character. The west window of the aisle has three trefoil lancets in a containing arch. The door and steps to the rood-loft remain on the north side. The north and south doors are both First-Pointed, the latter of earlier character than the other, both having shafts. The south porch is late Third-Pointed, with shafts for intended groining. The north porch is plain and probably earlier. The nave is embattled, but not the chancel or aisle. The tower is First-Pointed, except the belfry story, which is a Third-Pointed addition, with a battlement, and much destroys its harmony and proportions. The earlier portion is in two divisions, divided by a string-course, having in the lowest two tiers of lancet windows, the upper trefoiled, and in the highest an early two-light window with a shaft, above which is a corbel table marking the original finishing. There is no west door; at the angles are large buttresses. The font is octagonal and not large, inclosed wholly in wooden casing of Jacobean style,—of which sort is also the pulpit and some more wood-work about the church. In the chancel is a good brass of very bold and good character, representing the half-length figure of an Ecclesiastic with clasped hands; the legend remains and shows it to commemorate Roger Campden, Rector,—*obit* 1376.

S.—*Chelmerton, Derbyshire.* All Saints, Bakewell, was the mother-church of much of the mountainous district of north Derbyshire, but in time subsidiary churches were seen here and there dotted over the limestone uplands. Among these the one now before us, till lately a peculiar of the chapter of Lichfield, was one. Seen at a distance in its park-like valley, backed by Chelmerton How, its graceful spire first commands attention. On reaching it we find that it is Third-Pointed. This is probably to be received as an indication of the late increase of population in its remote valley, as the many remains of Romanesque at Bakewell tell the tale of early settlement. The plan of the church, which is rather a small one, consists of a chancel, nave with aisles, south transept, south porch of wood, and western tower and spire. The sedilia are in the form of a projecting bench with panelled back dividing them into two divisions. The distinguishing feature however is the screen arrangement. The chancel rises on three high steps, and the screen is of stone, breast-high merely from the level of the chancel. It is all solid except a row of pierced quatrefoils under the crest, four in each division; it is covered with trefoil headed panelling, and the crest is battlemented. The hooks of the holy-doors still remain. Internally the stone bench, which served instead of stalls, remains projecting from the screen; there are now no trace of side stalls, and this bench terminates at the lateral walls. The sockets of the rood-beam still exist in the chancel-arch, quite disconnected with the screen. The pulpit block stands attached at the south end of the screen at the same height as the chancel floor, approached by a narrow platform running along the south division of the screen from the chancel steps. The present pulpit is modern; we doubt whether there ever was of old any superstructure on the block, the whole mass being apparently a purely stone conception. The reason of this remarkable screen must have been the scarcity of wood in the district. The north door is trefoil-headed; the south arcade is so late as to be almost circular headed. On the eight sides of the font the following letters occur, which we confess ourselves unable to interpret—t. s. ch. s. i. m. l. s. There is a trefoil-headed piscina at the end of the north aisle. Leaving the church by the south porch we descry in and near the angle between that and the western portion of the south wall, five ancient grave-stones all bearing crosses, of which two are very rich and still retain considerable sharpness: on one of these tombs a key is carved, indicating, we may suppose, the sepulture of a Sacristan; on another an axe crosses the stem of the cross, and on a third a sword. Chelmerton is not far from Buxton.

NEW CHURCHES.

Woodsgate, Pembury.—The new church at Woodsgate, Pembury, disappoints us. From the hands which undertook the work, we knew that no conventicle would issue. It has tower, nave, aisles, and a chancel of good dimensions. This is undoubtedly a great deal, but is it all? Does mechanical adherence to the bare requirements of a church as distinguished from a conventicle, constitute all that is necessary for the perfect beauty which Catholics should ever aim at? We say, undoubtedly not: it is something to have achieved churches in lieu of preaching-houses, but the *Eccelesiologist*,

Nil actum credens si quid superesset agendum,

must insist, before it has done, on good churches being built in place of indifferent ones. The one in question is a tame and ordinary Third-Pointed building.

Yazor, Herefordshire.—An ambitious new church is springing up in an elevated situation close to the public road, and proudly looking down upon the rustic little old one beneath. We are however glad to hear that the old church is not to be destroyed, for though dilapidated and damp, it affords a very fair specimen, with some peculiarities, of a Herefordshire village-church. With respect to the new church, though willing to give all due credit to those whose good intentions have caused its erection, we cannot speak in terms of satisfaction: for in the first place it is objectionable in its arrangement; and secondly, even if the plan could be ever thought admissible, it is entirely unsuitable for a village church. The style is First-Pointed—the plan cruciform, with a multangular apse, shallow transepts, a vestry north and south of the chancel, and a western tower, which is probably to be crowned by a spire. The material seems to be good, which makes us the more regret the faulty character of the church. To the apse in First-Pointed work we have of course insuperable objections, and scarcely less so to a cruciform arrangement with ill-developed transepts and no central tower. Moreover, the nave is without aisles, and as usual too wide. The arches to the transepts are of a strange depressed form springing from corbels. The tower has the common failing of being too small: but it has a tolerable door, over which is a lancet window, set between blank trefoil headed arches. An arch opens from the second stage of the tower into the nave, which is probably to receive the organ: this has no precedent in a First Pointed tower, but there is a somewhat similar arrangement in the Third-Pointed tower of Eye in Suffolk.

S. Mary, Ewell, Surrey.—We have seen a lithographed view from the south-west of Mr. Clutton's design for rebuilding this church. It seems to be meant to be early Third-Pointed. There are chancel and nave, with high roofs and gable crosses, aisles with separate gables, the eastern one of the south aisle ending in a chimney, a heavy engaged tower to the west of the south aisle, a south-west porch, and a chapter-house-like sacristy south of the chancel. This last arrangement we unhesitatingly condemn. The rest of the church is neither very good nor very bad. The west window is very ambitious, but is too early in style for the rest of the design. The tower is dwarfish, and in some of the details, *e. g.* the parapet and corner pinnacles, very mean: and the stages are capriciously proportioned, and there is a forced regularity in the windows: but its mass is, on the whole, not unlike an old tower; an effect however which it is easy to gain in this style. We are obliged to condemn this church; and we much lament the loss of the old one, mutilated though it was.

S. Mary, Ansty, Leicestershire.—The old church of S. Mary, Ansty, Leicestershire, having been demolished, Messrs. Broadbent and Hawley, builders, were invited to turn architects, and to design a new "Decorated" church to be built on the old site. They preserved the tower, the Romanesque font and north door, and have built a new nave and aisles, with clerestory, and arcades of four, and open roofs, and a mere sacarium for the chancel. The incumbent has had the best intentions, which have been but ill seconded. The mouldings are inferior: the

tracery has been copied from ancient designs, but unskilfully; and the whole work is essentially modern in air and feeling. Yet there are some things at which to rejoice: the low free seats, the paving of the whole area, the open roofs, &c. The absence of a good-sized chancel and its screen, and the using the tower for a vestry, are to be much reprehended.

CHURCH RESTORATIONS.

SS. Peter and Paul, Cudham, Kent.—Under the head of *Ecclesiolo-gical Notes*, will be found some account of this church as it was. It has just undergone a restoration of the most miserable and reprehensible kind. We really have no terms strong enough to express our indignation, when we see the repairs of interesting churches like this committed to, and undertaken by, incompetent persons. In this case a mere builder, utterly ignorant of the theory of architecture, has been allowed to spoil this church irremediably. The chancel has suffered most. Its north wall has been ruthlessly cemented, and scored, and has had two disgracefully bad lancets inserted. A debased east window has been preserved. The two arches separating the chancel from its south chantry-aisle are newly blocked up with lath and plaister; a Third-Pointed high-tomb with niche which is under the eastern one of the arches being thus cut in half, and a parclose hidden. A bad coved roof has been put on, and some ties encased in square deal Pagan-moulded boxes. The external work is just as bad. An angular buttress north-east of the chancel has a set-off of an entirely original design, which alone would show the incompetence of the workman employed. The nave roof has been badly restored, and some remains of distemper painting which had been discovered over the chancel-arch washed out again. The pews will not be removed, nor the least improvement effected in the arrangement. The glazing is to be made good: but we have reason to fear for a few good flowered quarries which had hitherto been spared. The holy altar was kicking about in the nave: and the whole works presented a most melancholy spectacle of parsimony, irreverence, and ignorance.

S. Denis, Paris.—Our readers will recollect the particulars which we gave of the works at S. Denis, in our February number. The result of these and of the new and heavy spire is, that the latter has threatened destruction to the church. The danger became notorious on the 1st of January. The demolition of this spire was decided upon on the 6th of February, and preparations began on the 9th. This we learn from an article on the subject in the *Annales Archéologiques* for March, by M. Didron, who promises soon to give from his pen that account of the interior of the church, which (as we mentioned,) was still wanting. We learn that the first article was by the Baron de Guilhermy.

COMMUNICATIONS.

Procession at the opening of a new school-room, in the parish of S. Mary, Rampisham, Dorsetshire.—1846.—A new school-room having been built in the village of Rampisham, the rector of the parish determined to celebrate its opening with a religious procession of children and parishioners. The feast of S. Mark was the day appointed for it; and accordingly, at about half-past two in the afternoon, (the neighbouring priests who assisted having to officiate at their own churches in the morning,) it was formed at the rectory, which is about a quarter of a mile from the church, in the following order: a boy with a banner, (which was made of red velvet with silk fringe, suspended from a cross of carved wood by a silk cord, the device on it being a yellow cross with a vesica piscis at its intersection, and in it on a blue ground IHS., a cross-paté in green being between each arm of the cross); next in order were two singing men and four choristers, two and two; next, three priests in a line vested in surplices, hoods, and stoles; next, another boy with a banner, (being of purple velvet with silk fringe, suspended from a carved cross by a silk cord, its device being a plain red cross dividing it into four parts, in each of which were three yellow fleur-de-lis); next, the rector in surplice, hood, and stole: next, a girl with a banner, (being a red floriated cross on a blue ground, with "Glory to God" on it); next, the school-mistress and a lady, and twelve singing girls two and two; next, the female teachers of the school two and two; next, a boy with a garland, followed by the rest of the school-boys two and two, carrying banners, and garlands, &c.; next, a girl with a garland, followed by the rest of the school-girls two and two, carrying banners, and garlands, &c.; and lastly, parishioners two and two. The procession moved on towards the church, the priests and choir singing the 84th Psalm, which lasted until they reached the church-yard: the school-room, which is between the rectory and the church, was passed by at this time: upon entering the church-yard, all hats being taken off, "Jubilate" was chanted antiphonally, and the procession was moving up the middle alley of the church, as both parts of the choir united in the "Gloria." After the service was finished, the same order being kept, the procession returned towards the school-room chanting "Benedicite" antiphonally, with bare heads; and upon reaching the gate to the green in front of the school, over which was an arch dressed with laurels, the church bells rang out a merry peal, whilst the procession moved through the rooms and round the grounds. When they had all returned into the school-room, the rector set apart the building for its intended use by offering up some collects; and after a short address had been made to the people, the national anthem was sung on the green. Afterwards all had suitable refreshments. The church was fully attended by the parents of the children, and other of the parishioners, although Saturday afternoon is an unfavourable day for them; and all took the greatest interest in the whole proceeding.

On Funeral Expenses.—The funeral of the last Earl of Peterborough took place at Dauntsey, in Wiltshire, about twenty miles from Bath. The funeral was conducted by an undertaker from Bath. It is understood that the church where the funeral took place is within the park, or at all events within a few hundred yards of the house where his lordship died. The undertaker's bill being considered extravagant, payment of it was refused. Legal proceedings took place. The executors paid into court in the action £2,100, and at the suggestion of the judge before whom the cause came on for trial, consented to refer it to arbitration. The result was an award of £845 against the executors for the balance of the undertaker's bill, and his legal expenses. It has been said that the funeral procession was longer than the distance from the house to the church, and that it was found necessary to *bend* it! Under very peculiar circumstances Lord Peterborough's personal estate proved insufficient to pay his debts and liabilities. The expense of the funeral was disallowed as against the creditors. A compromise took place before the amount proper to be allowed for the funeral was decided. Had not the claims of the creditors been compromised, probably not more than £50 would have been allowed for the funeral.

NOTICES AND ANSWERS TO CORRESPONDENTS.

WE desire to call the special attention of our correspondents to the importance of recording well-authenticated dates of the building of any church, or of any part of a church. Such a collection of accredited dates would be quite invaluable in the study of Ecclesiology; and we propose to open our pages to any communications which may reach us, that shall appear to throw light on the age of any ecclesiastical building. We beg our readers to assist us in this object.

We are really very sorry to have in any respect hurt the feelings of the mourners whose case "A Lincolnshire Clergyman" mentions. Nothing was further from our thoughts. Still we believe such things are amenable to criticism. Good taste and propriety cannot give way to the caprice of mourners, however affectionate and well-intentioned.

A card has been sent us respecting Trinity church, Tunbridge Wells. After a notice about the "Terms and a Plan of the Pews," we read:—"N.B. As this church is supported mainly by the pew-rents, the pew-openers are not allowed to put any one into the pews a second time unless they have taken seats."

The following advertisement from the *Times* of the 8th of May, (forwarded to us by *Catholicus*,) needs no comment:—

"S. George's Chapel, Albemarle Street.—To be Sold for 40 Guineas, about 65 years of the unexpired Lease of a Pew for 5 persons, situate near the Communion Table. Inquire of Mr. —, Fruiterer and Greengrocer, — Street, Mayfair."

Hagiophilos is referred to the *Instrumenta Ecclesiastica*, Part XI., published by the Cambridge Camden Society, for directions about altar-coverings and their colours.

The font in S. Mary's, Bungay, Suffolk, is a kind of high wooden stool, painted in imitation of marble, and kept in the vestry when not required for a Baptism.

We gladly insert the following letter from the Archdeacon of Lewes, which arrived too late for our last number. We are very glad that our notice of the prevailing opinion in the parish has elicited this contradiction. We fail however to see the gross inaccuracies of which the Archdeacon complains.

"To the Editor of the Ecclesiologist."

"SIR,—A passage has been pointed out to me in the last number of your journal, p. 162, where, in the course of some remarks on what has recently been done with the view of augmenting and improving the seats in Crawley church, it is stated that a faculty for one of the newly erected pews in the chancel "is said to have been lately granted by the Archdeacon of Lewes." This statement is wholly incorrect: for, in the first place, an Archdeacon of Lewes has no power to grant faculties; and, secondly, whenever I have heard of an intention to apply for one, I have used whatever influence I may possess to prevent the application. In fact, among other instances, I did so with regard to this very pew in Crawley church, and till I saw the statement in your journal, I imagined that my attempt had been successful. Nor does that statement, in which there are such gross inaccuracies, convince me of the contrary. Having said in a note to my Charge in the year 1841, that 'faculty pews are gross abuses which should never have been allowed to exist in the House of God,' I feel bound to request that you will insert this contradiction in your next number, both for the sake of vindicating myself from the imputation of such inconsistency, as, had it been the fact, might well lead your informant to use still stronger language of reprehension; and because some of the advocates of the old system of pews may be encouraged, and some of the opponents discouraged, if they find that one of its most strenuous condemners has so strangely abandoned his opposition.

I have the honour to remain

Your obedient servant,

"JULIUS C. HARE."

"Hurstmonceux, April 25th, 1846."

At S. Mary, Little Hereford, a wretched, small modern font is in use, though the old one, of plain Romanesque character, is in perfect repair, and situated close to it. In April, 1846, the old font contained some broken glass, some dead leaves, a nondescript iron instrument, and a coal shovel!

The chancel of the fine church of SS. Peter and Paul, Leintwardine, Herefordshire, is in a wretched state of neglect and decay. It is never used except for the celebration of the Holy Communion, being effectually cut off from the nave by the erection of a huge pulpit with reading desk and clerk's seat at a great elevation just in front of the chancel-arch, and facing west. In the chancel are some unusually fine wood stalls with very rich canopies, and part of a fine stone reredos (but of very late character,) still remains: but if something is not soon done by the improprators, we fear that these fine relics will be past repair. Of the three sedilia, one has been closed and converted into a cupboard. The adjoining north chapel is also in a deplorable condition, walled off from the chancel and divided by modern partitions so as to form a school and a vestry.

A correspondent, in reference to our article on Funerals, informs us that in the report of last year's bankruptcies, there was only one trade which did not appear in the list, viz., the Undertaker's.

A correspondent informs us that it is likely that a part of the churchyard of S. Sepulchre's, Northampton, will be given up to the Commissioners of Pavements, for the use of the beast-market. Of course we consider such a measure wholly unjustifiable, and we earnestly trust so sacrilegious an act may not be committed. Our Ecclesiastical Law appears to be quite powerless, except to thwart any hearty effort in a good direction.

W. D. states that at Hartlepool, Durham, it was the custom not more than eight or ten years ago for persons to precede the coffin at all funerals, singing parts of the thirty-ninth or ninetyeth Psalms. At Witney, Oxfordshire, the corpses are always rested for a few moments on tressels in the market-place, on the site of the old cross. He refers also to some remarks in Mr. Chadwick's Report on the Sanitary State of the Metropolis, on our want of more decent ceremonial in the burial of the dead.

A non-academical "Member of the Cambridge Camden Society," having visited Cambridge, expresses to us his astonishment at the bright iron stove in the middle of the chancel of S. Sepulchre's, at the numbers painted on the seats, the atrocious cast-iron railings, &c. We presume he means to imply that the Society ought to "remedy" these things. He must recollect that they did their best to do so. In SS. Andrew and Etheldreda, Histon, he discovered some painting on the jambs of the lancets in the south transept, namely, lozenges of yellow scored in black lines on a dark red ground. Behind the pulpit he found some remains of a really good painting of the Annunciation.

"A Churchman" complains, as well he may, that in the choir of S. Peter's, Exeter, three stalls east of the pulpit have been broken down and converted into one large pen for the exclusive accommodation (on Sundays only) of the Dean and Chapter's men-servants; on other days the pen is locked up. The Exeter Architectural Society ought to use its influence in this case.

The original chancel of the church of SS. Mary and Sexburga, Minster in Sheppey, which seems never to have been finished, is now in a disgraceful state, and screened off from the church, the altar being placed at the east end of the south aisle. One corner of the chancel is enclosed by boards, and used as a vestry, and an upper story has been formed by the insertion of a floor, which is occupied as a school, and lighted by a mean window within the plaister partition which now half fills the arch, dividing the chancel from the south aisle.

We thank *Φιλαργεῖς* for his criticism. We shall weigh it, and carefully reconsider our opinion.

C. M. is informed that we have not heard lately of the progress of the works in the cathedral of Durham. Of course, if it be true that they are building pews behind the stalls to accommodate ladies, the arrangement is altogether to be condemned.

F. E. V. is requested to ascertain whether the interesting inscriptions which he sent us may not be accounted for by peculiar circumstances; or whether they are really to be taken as remnants of Catholic feeling.

Received:—"A Member of the Lichfield Society," W. C. B., A. S.

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